dance magazine

january 1953

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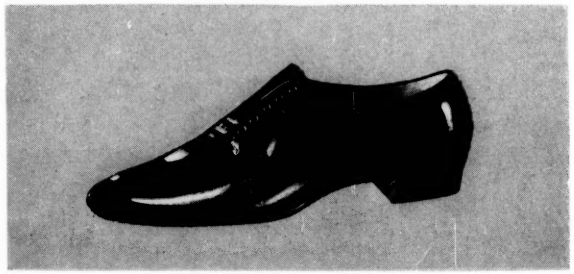

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New Year's Letter from the Editor

• As we greet 1953, the world of professional dance is spinning with momentum in the most widespread activity we have ever seen. There are new companies, new seasons, new works, new mediums, international exchanges, many students, and a great new general interest. And yet there is reason to worry about the health of the art of the dance.

Really good tap and ethnic dancing has always been well received. Modern dance seems to be suffering performance doldrums although its influence in the colleges throughout the country is tremendous, and its technique has become a recognized requirement for almost all theatrical dancers. It is the ballet, recently discovered by the public which is now developing a wide audience, at last willing and able to see dancing. We think this is just the beginning of success.

But it may also be the beginning of trouble. Where are the gifted young novices who should be coming along behind our first-rate choreographers? There are too few. And where are the boys and young men who will devote themselves to serious preparation and study for the dance? Unfortunately the shortage is so serious that there are many instances where male students who have had little training are accepted for performances in which the girls (who face more competition) are better equipped.

In fact, the use of the dance in so many mediums of public entertainment has made for an attitude in today's crop of students, girls as well as boys, which bodes the profession no good. "I will study", thinks such a pupil, "until I get a job". Since Broadway, television and the movies are always looking for new faces, the opportunities frequently come too soon and talent with promise often turns out half-baked.

Paradoxically, such an attitude coincides with a time when the finest artistry that is available is being received with the most appreciation it has ever known.

In New York, the New York City Ballet has just extended its already unprecedented season for at least another month; the Slavenska-Franklin Ballet has met with such hearty public acceptance that they, too, have lengthened their season; the earlier acclaim for the Dancers of Bali added three weeks to a four week season; Jose Limon and Company had excellent houses for six performances at the Juilliard Theatre in spite of insufficient publicity and an out-of-the-way location. Touring companies have met with tremendous responses and additional engagements throughout the country; TV now schedules a full-length Ballet Theatre production for coast-to-coast audiences; Hollywood makes advances to top flight choreographers and dancers; many large national publications grace their pages with stories and pictures of the dance and its artists, and books on the subject are news events.

But it must not be forgotten that the growing adulation accruing to the dance today results from the long serious years of work and devotion behind it.

Those young people now considering dance as a career must not choose it lightly with the notion that it is an easy way to make a glamorous living. First because it isn't true, and secondly because the dance, mother of all the arts, is a very great and a very demanding art. More than once it has been said, "It takes ten years to make a dancer". There is, of course, some flexibility to that figure since dancers are not mass-produced, but — to use a bit of colloquial philosophy — you get out of it what you put into it.

A Very Happy New Year To You All!

Lydia Joel

news of Dance and Dancers . . .

New York City Ballet Extends Again . . .

Having established itself with a regular ballet-going public, **New York City Ballet** again lengthens the season which started on Oct. 18th to at least Jan. 25th, with a possibility that it may continue until March. Unexpected shifts in cast as well as a profusion of new works create constant interest. Besides the premieres of "Metamorphoses" (Hindemith-Balanchine-Karinska) and "Scotch Symphony" (Mendelssohn-Balanchine-Ffolkes-Karinska) seven additional new works are scheduled. These are "Harlequin Pas De Deux", (Drigo - Balanchine - Karinska) Dec. 16; "Kaleidoscope", (Kabalevsky - Boris - Colt) Dec. 18; "Interplay", (Gould-Robbins-Karinska) Dec. 23; "Concertino", (Tchaikowsky-Balanchine-Karinska) Dec. 30. In January, dates not yet set as we go to press, there will be "Five Gifts" (Dohnanyi-Dollar), "Valse Fantaisie" (Balanchine-Glinka), and "Will o' the Wisp", (Thomsom-Boris-Tanning). There are rumors that the program of Jan. 22nd, Balanchine's birthday, will include a surprise.

Omnibus . . .

The TV presentation known as Omnibus, having in the last two months established itself as one of "the" prestige programs, is bringing top-flight dancing before about 10,000,000 persons in the U. S. each week. The program, which consists of 4 or 5 features, one on dance, seems to alternate between superb and inanely pretentious material. So far there have been three ballet films made in France by Jean Benoit-Levy, the voodoo dance film called "Witch Doctor" which features **Jean Leon Destine**, and a confusing fantasy choreographed by **John Butler** (Dec. 14).

On Dec. 21st, Omnibus presents a full-length, full company version of **Ballet Theatre's** "Rodeo", arranged for TV by choreographer **Agnes de Mille.** On Jan. 4th, another of the Benoit-Levy films "Dance Congress" will be shown.

Omnibus (which means "something for everybody") is sponsored by the Ford Foundation and may be seen on Channel 2, CBS, 4:30 to 6 p. m. E. S. T. each Sunday afternoon.

Congratulations . . .

The winner of the 1952 **Capezio Award** is **Lincoln Kirstein,** general director of the New York City Ballet and managing director of this city's Center of Music and Drama. The award, which carries with it a prize of $500.00 will be presented to Mr. Kirstein at a luncheon on January 12th, along with an official citation which reads: "To Lincoln Kirstein for his leadership and labors in the establishment of the ballet in the artistic life of America." The 1951 award was given to choreographer **Zachary Solov,** ballet master and choreographer of the Metropolitan Opera Ballet.

Melissa Hayden and **Ni Gusti Raka** were two of the ten Young Women of the Year, according to **Mademoiselle Magazine's** 1952 awards. The first was cited "for climbing straight into prima ballerina rank after coming to the New York City Ballet comparatively unknown"; the 12 year old Balinese dancer as "a symbol of noteworthy cultural exchange between the East and the West".

(*continued on page* 4)

De Mille Projects . . .

A new company to be called the **Agnes de Mille Dance Theatre**, will tour seventy five cities coast to coast next season, under the auspices of S. Hurok. Dancers, recruited mainly for the legitimate stage, will offer works by de Mille which are not in the repertoire of any ballet company — to include excerpts from shows like "Brigadoon" as well as new works based on folk and classical 18th century dance music.

Ear to the Ground . . .

Alicia Markova, in town before leaving for England for an early spring season with Sadler's Wells, appears on Show of Shows again on Dec. 27th . . . **Ray Bolger** makes his TV debut on Dec. 21st for the Colgate Comedy Hour . . . **Fred Astaire** has recorded an album for Mercury Records containing songs sung and numbers tapped during his years on the screen. Only 1300 records are being pressed . . . **Georgie Tapps**, head of our tap department, is set to choreograph "Lucky Star" for Broadway . . . **Ruth Page** off to Paris to choreograph "The Merry Widow" for the Dolin Festival Ballet Co.

Hail the press . . .

Mary Skeaping, noted ballet mistress who taught in town briefly before departing for London mid-December, brought back news of exciting goings-on in Cuba, where she had spent five weeks working with the Alicia Alonso Co. and school. The press photographers of Havana, hearing that the Alonsos were hoping for some land on which to build a ballet school, presented them with a large and well-located area of ground which lies about a half hour from the city of Havana. **Alicia Alonso**, before she left, on Dec. 13th, for a brief Christmas visit in Cuba, expressed her delight and said the building and theatre being planned for the site will be subsidized by the Cuban newspapers and government. It is expected that the school will include regular academic training as well as dance and art subjects — a new center for dance in the Western Hemisphere!

Slavenska-Franklin-Danilova Click . . .

The **Slavenska Franklin Ballet Co.**, which opened for a one week season at the Century Theatre on Dec. 8 (too late for review in this issue) stays on through January 3rd. Their two theatre pieces, "Streetcar Named Desire" (North-Bettis-Bolasni) and "Mlle Fifi" (Lajarte-Solov-Pons) have been exceedingly well received. Although the repertoire is not large, it is varied from performance to performance with the exception of "Streetcar", which is included in every performance except the children's matinees on Saturdays. Other ballets are "Symphonic Variations", "Don Quixote Pas de Deux", "Portrait of a Ballerina" and the dances from the "Nutcracker Suite."

Surprise . . .

José Greco and Co., who have been pleasing the patrons of the Empire Room at the Waldorf Astoria since Dec. 11, close there on Jan. 5th in order to make an unexpected appearance, with full company, at the Century Theatre from Jan. 12th through 24th.

Ballet Theatre . . .

Ballet Theatre resumes its tour of 94 cities after the holiday season, and leaves for Europe late April. Their TV presentation of "Rodeo" on Dec. 21st is the fifth complete ballet they have done for video, the others having been: "Swan Lake", Act II; "La Fille Mal Gardée"; "Pas de Quatre" and "Giselle" . . . **Michael Lland** and **Lillian Lanese** appeared with the Philadelphia Symphony Orchestra for a special student's program on Dec. 8th . . . **Alicia Alonso** and **Igor Youskevitch** danced at the Knickerbocker Ball on the 12th.

Markova's name comes up again in connection with a projected ballet company for Hollywood's Greek Theatre. She may be in charge . . . **George Verdak** is working on the possibilities of taking a company of Ballet Russe de Monte Carlo dancers to South America . . . From Pittsburgh comes the news of a new company of about 20 dancers, no-names listed to date, to be called the **International Repertory Ballet Co.** Reports say they are scheduled to give 58 performances in the U. S. and Europe between April 17th when they perform in Wheeling, West Virginia, and June 30th. **Francis Mayville** is Managing Director.

In Memoriam . . .

Andre Oliveroff, one time soloist with the Pavlova Company, who for many years had been living in retirement at his Maryland estate, died on November 14th. Oliveroff had been negotiating with Hollywood for years because of interest there in filming his book about Pavlova, "The Flight of the Swan". Nothing ever came of it.

Hear ye . . .

Anybody interested in presenting a ballet for the Choreographer's Night to be held in April by the **N. Y. Ballet Club** should contact Mr. F. Koreff, 52 West 52nd St., N. Y. . . . The third series of auditions to select dancers for the annual **Auditions Winners'** contest will be held on Jan. 6, from 7:30 to 10:30. Those interested are to write, giving dance background, to Dr. Wm. Kolodney, YM-YWHA, Lexington Ave. at 92nd St., N. Y. 28 . . . Alert readers point out that the photo of George Balanchine in rehearsal which appeared in the Dec. issue is of "Danses Concertantes", not "Concerto Barocco". True.

More Ears to the Ground . . .

Paul Szilard flew to Manila on November 19th, where he is to stage two new ballets, thence to Hong Kong and Tokyo . . . **Agapi Evangelidou**, Greek dancer who was responsible for the magnificent choreography of "Oedipus", as presented by the Greek National Theatre (see pages 12 and 13) has stayed behind after the departure of the company to appear on the Jan. 18th Choreographer's Workshop program. Compositions to be shown that evening are by **Duncan Noble**, **Marvin Gordon**, **Francis Johnson**, **Doris Ebener** and **Marion Scott** . . . Throughout the month of December, the Knoedler galleries exhibited drawings and paintings of the beauteous theatre work of **Eugene Berman**.

News Notes . . .

Fern Helscher, well-known dance manager, has returned after many months in South America . . . **Kurt** and **Grace Graff** are off to Europe, where they'll perform in Germany and Austria . . . The Home Insurance Company, at 59 Maiden Lane, N. Y. 8, N. Y. puts out a monthly publication called "News from Home". This month its principal subject matter is the ballet. There are pages of photos, many by **Walter Owen** and stories of the past and present in the issue, which is available free of charge, to anyone who writes and asks for one. Mention DANCE Magazine.

The 4th Holiday Festival of Dance Plays for children opens at the Henry St. Playhouse on Dec. 26th. There will be six performances between that time and 4:30 on Sunday, the 28th. **Alwin Nikolais** is director of the company. Reservation by phone, OR 4-1100, admission $1.00 . . . A **Jewish Folk Dance Festival** will take place on January 4th at Hunter College, **Fred Berk** supervising.

The annual Christmas reunion of the **Steffi Nossen Alumnae Association** takes place on Dec. 29th. **Walter Terry** will be guest speaker . . . **Peter Gladke** is soloist in Radio City's Christmas show, while **Maria Tallchief** makes a brief appearance as Pavlova in the film presentation.

(*continued on page* 61)

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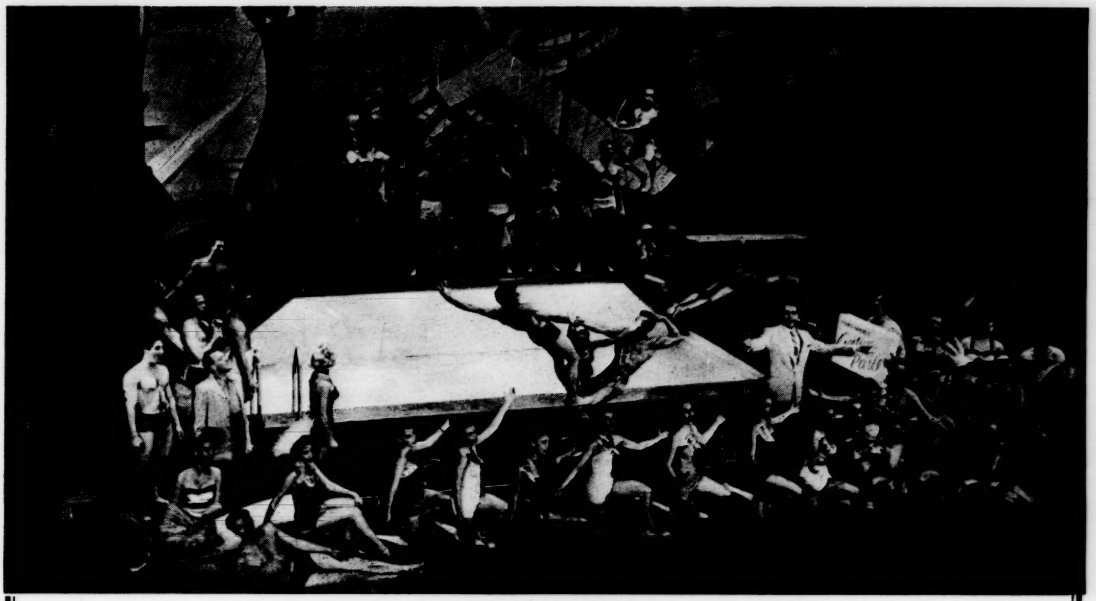

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January Calendar of Events

N. Y. C.

Through Jan. 29	**N. Y. City Ballet** N. Y. City Center Theatre; eve. 8:30 p.m. Sat. & Sun. mat. 2:30 p.m.	Jan. 18	**New York Ballet Club** Guests: Hugh Laing & Diana Adams Theatre Studio of the Dance; 3:00 p.m.
Jan. 3	**Judith Martin & Co.** "Koreographed for Kids" Henry St. Playhouse; 3:00 p.m.	Jan. 18	**Mara and the Cambodian Ballet** 92nd St. YM-YWHA; 8:40 p.m.
Jan. 4	**Israel Folk Dance Festival** Hunter College Assembly Hall; 8:30 p.m.	Jan. 20	**Ronnie Aul, Marie Marchowsky, Natanya Newman** H. S. of Homemaking, Bklyn; 8:30 p.m.
Jan. 10	**Far Eastern Dance Co.** Brooklyn Museum, 3:00		
Jan. 11	**Walter Terry interviews Janet Collins** (Dance Laboratory Series) 92nd St. YM-YWHA; 2:40 p.m.	Jan. 24	**Children's Dance Theatre** Henry St. Playhouse; 3:00 p.m.
		Jan. 25	**Walter Terry Interview; to be announced** (Dance Laboratory Series) 92nd St. YM-YWHA; 2:40 p.m.
Jan. 11	**Jean Erdman & Co.** Hunter Playhouse; 8:30		
Jan. 11	**Pearl Lang & Doris Hering** Lecture & Demonstration: "A Dance is Born" Cooper Union; 8:15 p.m.	Jan. 25	**Dance Associates** 92nd St. YM-YWHA; 8:40 p.m.
Jan. 12 through 24	**Jose Greco & Co.** Century Theatre; 8:40 p.m. (Afternoons not yet determined)	Jan. 25	**Erick Hawkins & Group** Hunter College, 8:40
Jan. 16	**Dances of Armenia & Jugoslavia Lecture by Juana** Ethnological Dance Center; 5:00 p.m.	Jan. 30	**Michael Linda Felder** Carnegie Recital Hall; 8:30 p.m.
		Jan. 30	**Lecture by Dr. Marguerite Block "Krishna"** Ethnological Dance Center; 5:00 p.m.
Jan. 18	**Choreographer's Workshop** 92nd St. YM-YWHA; 2:40 p.m.		

On Tour

Dancers of Bali

Jan. 3, 4 Miami, Fla.

Ballet Russe de Monte Carlo

Jan. 3 Johnson City, Tenn.
Jan. 5 Greenwood, Miss.
Jan. 6 Pinebluff, Ark.
Jan. 7 El Dorado, Ark.
Jan. 8 Alexandria, La.
Jan. 9 Vicksburg, Miss.
Jan. 10 Lake Charles, La.
Jan. 12 Kilgore, Tex.
Jan. 13 Waco, Tex.
Jan. 14 Temple, Tex.
Jan. 15 Victoria, Tex.
Jan. 16 Brownsville, Tex.
Jan. 17 Kingsville, Tex.
Jan. 19 Kermit, Tex.
Jan. 20 Carlsbad, N. Mexico
Jan. 21 Roswell, N. Mexico
Jan. 22 Las Vegas, Nev.
Jan. 23 Los Alamos, Cal.
Jan. 26 El Centro, Cal.
Jan. 27 Escondido, Cal.
Jan. 28 Long Beach, Cal.
Jan. 29 Monrovia, Cal.
Jan. 30 Hollywood, Cal.
Jan. 31 Santa Monica, Cal.

Ballet Theatre

Jan. 1-4 Washington, D. C.
Jan. 5 Norfolk, Va.
Jan. 6 Richmond, Va.
Jan. 7 Raleigh, N. C.
Jan. 8 Durham, N. C.
Jan. 9 Winston Salem, N. C.
Jan. 10 Charlotte, N. C.
Jan. 12 Asheville, N. C.
Jan. 13 Spartanburg, S. C.
Jan. 14 Columbia, S. C.
Jan. 15 Savannah, Ga.
Jan. 16 Augusta, Ga.
Jan. 17 Chattanooga, Tenn.
Jan. 19 Knoxville, Tenn.
Jan. 20 Nashville, Tenn.
Jan. 21 Birmingham, Ala.
Jan. 22 Florence, Ala.
Jan. 23, 24 Memphis, Tenn.
Jan. 25 New Orleans, La.
Jan. 26 Pensacola, Fla.
Jan. 27 Mobile, Ala.
Jan. 29 Jackson, Miss.
Jan. 30 Shreveport, La.
Jan. 31 Ft. Worth, Tex.

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the Season in Review

by Doris Hering

The New York City Ballet
First Month of Season—New Works
New York City Center

• For the first time in its career the New York City Ballet is giving a three month season, putting the company on a par with the Sadler's Wells and the Paris Opera Ballet as a public institution. Esthetically it is already on a par — and then some.

What is the secret of the ever-growing strength of this company? Why has it forged steadily ahead in the few years since its establishment at the City Center? Why has it managed to hold its own and attract an ever wider audience while other companies vacillate economically and artistically like weather vanes in a gale?

The answer is shockingly simple. The people who guide the New York City Ballet (primarily Lincoln Kirstein and George Balanchine) believe in dancing. When one sees ballets like "Serenade", "Four Temperaments", "Lilac Garden" or "The Cage", for example, one comes away firmly convinced that their message could not be more tellingly conveyed in any other idiom.

Whether this is true of Balanchine's two new works premiered this season remains to be seen. At present they beg the issue of truly meaningful dance. One feels that the first, "Scotch Symphony", would have been happier in a literary concept — perhaps a poem. And the second, "Metamorphoses", has already been said in its music.

"Scotch Symphony" (based upon the second, third, and fourth movements of the Mendelssohn Scotch Symphony) shows what a master choreographer can do when he chooses to combine a little of this and a little of that without digging really deeply into himself.

The initial impression in "Scotch Symphony" is a visual one. When the curtain rises, one is confronted by the men in red and green kilts (designed by David Ffolkes), the women in shocking pink romantic tutus (designed by Karinska), and one of those eternal ruined castle landscapes (this one by Horace Armistead). The total effect, before the dancers begin to move, is that of a feverishly colored postcard.

The first movement might be called "Scotch." It is stalwart and vivacious. The dance pattern has a blocky, deliberate quality supplied principally by the male corps led by Michael Maule and Frank Hobi. And it is punctuated at one point by the flashing brilliance of a solo for Patricia Wilde. Clad in kilts, Miss Wilde darts through the ensemble like a cold wind knifing across a moor. It is a display of virtuoso technique that is exhilarating in its speed and complexity but bears little emotional impact.

The second movement of "Scotch Symphony" is an extended pas de deux for Andre Eglevsky as a Scotsman in tights and Maria Tallchief as an evocation of La Sylphide (the character for which Taglioni was celebrated back in 1832). One might say that it is a storyless pas de deux with dramatic overtones, which is another way of saying that

Balanchine has fallen back upon his least enviable device — that of suggesting dramatic continuity without roots and without resolution. It is nonetheless beautiful principally for the dancing of Maria Tallchief.

This season marks the emergence of Miss Tallchief as an artist under her own impetus. Up to now she has been as exact and exciting a technician as one could hope to discover — and an equally sensitive musician. But she has given the impression of an innocent Trilby performing under the offstage eye of some brilliant Svengali. Now, suddenly, deep within Miss Tallchief a door has opened. A whole flood of tenderness and passion and above all, joyousness has poured forth to make her dancing not only a kinesthetic experience but a human one.

In "Scotch Symphony" she evokes the sweet melancholy that must have been Taglioni's. And she evokes it not as an assumed style but as a facet of her own personality. She actually seemed to linger in the air as her clansmen tossed her into her lover's arms. She melted from sight when they appeared to claim her. But she soon returned in an aura of pale pink mist to torment the Scotsman with her winged caresses.

Balanchine betrayed her in the concluding movement of "Scotch Symphony". Here he turned her into a hybrid romantic-imperial ballerina and had her preside over a Petipa-type ballabile that ended with the Sylphide perched on the shoulder of her partner.

To look for any special artistic conviction in "Scotch Symphony" would be to make unduly heavy demands upon it. The ballet is little more than a pleasant patchwork of styles and historical fragments by a man who is also capable of integrated works of art — and from whom one would rather have one truly fine work in two years than a whole handful of competent ones in short order.

While "Scotch Symphony" has a certain warmth, "Metamorphoses" is merely chic. It is a cold dance to warm music — a costume designer's feast and a choreographer's famine. Although there is a great deal of dancing — a great deal of busy massed movement — the choreographer has embellished the music (Paul Hindemith's Symphonic Metamorphoses on Themes of Carl Maria von Weber) rather than seeking a common creative impulse.

As in "Scotch Symphony", there is no real dramatic continuity, but there are suggestions of one. In the opening section the dancers resemble grub worms (or lambchops or French poodles, depending upon one's imagination).

(*continued on page* 56)

Jose Limon Modern Dance

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The Battle of Ballet: the struggles and the triumphs

● *I look back at not just one year, but at almost a quarter of a century to the time when I first met Mikhail Mordkin, the dancer who had earlier come to this country as Pavlova's partner. Through the handsome Russian, I came to know a group of his friends, artists of all nationalities whose carefree and happy manner enlivened many evenings of song and dance.*

At the height of the depression, I became interested in Mordkin's dance school. There was something compelling, something pure and intriguing in the dance art. While men in the business world were jumping out of windows, committing suicide en masse because they had lost their fortunes in the greatest depression in our history, these dancers were utterly absorbed in thinking of how they could best give expression to the music of the great composers.

The modern dance movement which was stirring into action about this time had an awareness of the desperate economic situation. But here it was different. Money? Nobody ever gave it a thought. Some of the pupils didn't have enough money to pay for a room; they lived in the dance studio. Everyone wanted to dance, to perform. My own role at the time was that of assisting Mordkin to organize his pupils for now-and-then performances at high schools around New York, Montclair and Waterbury. Among the talented pupils dancing were Viola Essen, Leon Varkas, Leon Danielian, Dimitri Romanoff, Lucia Chase and others of whom you have since heard. The group was young and fresh and everyone was happy in the modest activities. Gradually we all became more ambitious.

In 1937, *with lots of hope, the company went onto the big circuit. The Mordkin Ballet was launched at the Majestic Theatre in New York with a program that consisted of "The Goldfish", with Viola Essen, Lucia Chase and Mordkin in the leading roles, and a production of "Giselle". Lee Shubert was thrilled by the performance. We thought everything was going wonderfully, until we started on tour — now a professional company.*

Then it became apparent that this was not so much a tour as a pioneering foray into a public which had been stimulated by Pavlova, and other European ballet groups but had no interest in a full evening of ballet entertainment. During those years Lincoln Kirstein's American Ballet, Ballet Caravan, and Catherine Littlefield's Philadelphia Ballet were also fighting their stubborn battle against the apathy and uneasiness caused by the idea of native ballet.

In 1938 *the Mordkin company did a performance which was televised to NBC's preview of television at the World's Fair in Flushing, L. I. — the first time that dance appeared in that medium. But the concern of the audience was with video, not with the dance.*

By then, in spite of little spurts of interest, it was clear that something spectacular had to be done. There were only two alternatives; to give up — or to create a genuine public interest in ballet.

We decided to combine three wings of ballet, the Russian, English and American. We busily phoned Paris, London and Hollywood and assembled and engaged the largest and finest group of choreographers, composers, designers and dancers. With this great world talent we set to work on nineteen new ballets, revised three from the Mordkin Company and re-organized under the name of Ballet Theatre. In January 1940 *we opened a season at the Center Theater in Radio City. It was a terrific artistic success.*

In a future issue I shall tell how I became interested in more phases of the dance. For the moment, it is gratifying to look about and see the results of the early struggles.

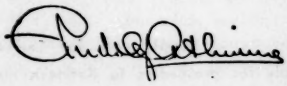
What gives me special pleasure now is that it is not our American dancers alone who are so well received, nor is it the snob appeal of liking something "exotic" from other lands. There seems at last to be an honest response to the British, French, Spanish, Mexican, Balinese, American, and other artists who perform.

1952 *was the first year which brought forth a large enough public interest to fully support good dance attractions.*

This to me is very encouraging — for I have great hopes for the future of this great medium of entertainment. It brings along with it the inevitable ideas of an international language and world-wide good will. What a beautiful ambassador it is and how subtly it brings understanding and respect for peoples of other lands.

In a world of distress once more, the ephemeral dance, symbol of man's creative aspirations, is a guide to what we hope shall one day be a world of permanent peace.

Heartiest holiday greetings,



dance magazine

Volume XXVII — No. 1
January, 1953

Rudolf Orthwine, Editor and Publisher

the world's largest, liveliest dance publication

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ON THE COVER

Paul Himmel's evocative photo of Tanaquil LeClercq in the second scene of N. Y. C. Ballet's new work "Metamorphoses" is so poised and untouchable! We find it irresistible to let you know that the gilded coils about her head are retrieved from an old bustle. Karinska, designer of the costumes and decor has also used her restless imagination on the delicate, bell-like effects which are lowered behind this section of the ballet. They consist of stretched bed springs, also touched with the gilding hand.

More seriously, it should be noted that Miss LeClercq is not only a lovely model, but also a sensitive photographer. Portraits she has taken of her colleagues are on pages 24, 25 and 26.

Lydia Joel, Executive Editor

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Associates: Ann Barzel, Doris Hering, Francis Mason, Walter Sorell

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Ballroom Dep't.: Albert and Josephine Butler

Young Dancer Section: Regina Woody

Staff Photographers: Constantine, Walter E. Owen, Earl Leaf, Fred Fehl, Gerda Peterich, Peter Basch, Walter Strate

Staff Correspondents:

Chicago:	Ann Barzel, 3134 W. 16th St.
San Francisco:	June Wilson Cahn, 2050 33rd Avenue
Hollywood:	Ted Hook, 7021 Hollywood Blvd.
Louisville:	William Habich, 517 West Ormsby
England:	Mary Clarke, 6, Dulwich Common, London S. E. 21
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Australia:	Beth Dean, 18 Windemeere Ave., Northmead, Parramatta, N. S. W.
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coming . . .
in future issues

A TAP CONCERTO . . .

Morton Gould recently wrote a successful symphonic work for which tap dancer Danny Daniels was the soloist. Now both collaborate again to tell how they did it, why and what else they plan.

MASTER CHOREOGRAPHER . . .

Edwin Denby applies his poet's pen and critic's eye to explaining "what makes Balanchine tick".

BILLY THE KID . . .

Dancing can be just as beautiful in the slums as in the finest palaces. Guy Gillette's extraordinary photos of a dance performance at P. S. 4 are unforgettable.

TAKE THE JOB!

A stage director who is a veteran of tours with fourteen dance companies reminisces.

MORE ABOUT LOUIS HORST . . .

Robert Sabin continues his story of the dancer's musician and tells of his artistic collaboration with Martha Graham, the dancer who is becoming an idol, but who is very human, indeed.

MUSEUMS ARE FOR THE LIVING . . .

Dancers can find the world of inspiration within the walls of a museum. Nelson Lansdale's suggestions are provocative.

AND MORE, TOO . . .

Reviews by Doris Hering, Georgie Tapps' tap department, the series on Studio Management, Diet for Dancers, Ballet on Discs, the Butlers' Ballroom Panorama, scores of wonderful features including excellent instructional material and the helpful Calendar of Events in New York and On Tour — all of these, and more, including, as always, the most beautiful dance pictures we can find.

See insert for a subscription blank that will bring DANCE Magazine to a friend.

The chorus of the Greek Theatre

The choreographer and a director of the Greek National Theatre explain their approach to the classic drama.

by Agapi Evangelidou and Dimitrios Rondiris

● To be born and live in Greece is to have a wonderful and pervasive heritage. For everywhere in this country there are reminders of its glorious past. And there are many of us who feel a deep moral obligation to maintain and reestablish the creative link with that past.

That is why, when we founded the National Theatre (in its present form) some twenty years ago, we were particularly concerned to effect the rebirth of the ancient Greek tragedies, not seeking to reconstruct them — which would be of interest to archeologists and other specialists — but to recreate them in the light of our own time. Our concern is the deep meaning of tragedy. We wish to communicate to the modern spectator the powers of ritual and total catharsis, of which Aristotle spoke, and which were experienced by the spectators who first saw the classic masterpieces. We want our audiences to feel, within the context of their own lives, the eternal truths that are bound within the ancient dramas.

The enthusiastic response of New Yorkers during our November 19-December 7 season in that city has led us to believe that we are succeeding. For even though most of those audiences did not understand the Greek language in which Sophocles' "Electra" and Aeschylus' "Oedipus" were presented, their response indicated that they were moved by the integration of the dramatic entity, and particularly struck by the power and importance of the chorus in our productions.

To understand our use of the chorus it is essential to know that its movements are inseparable from the rhythm of the words (which in turn come from the emotions of the protagonists). Since both these plays have been translated from the original ancient Greek into our modern language, there is no possibility that our chorus would duplicate in any way, except in spirit, the original. We do not intend to resemble the choruses of the past. If we do, it is because our spiritual sources are the same.

The chorus is never an accompaniment, it is an indispensable core of Greek drama. It is an alliance of music, speech and movement which uses rhythmic unison to illuminate the dramatic action of the play and bring it to great heights of lyric ecstasy. It forms the emotional center of the drama — sometimes expressing the author's ideas; sometimes those of the folk; the actor's conscience, or the ideas of the gods, whose influence is so strongly felt in all Greek tragedy. Although the members of the chorus are always human they often have a special knowledge of what is pleasing or displeasing to the gods. It is a link between the chaotic world of human emotions and the remote, dispassionate world of the gods, whose will can never be altered.

Those sections of Greek tragedy that are devoted to the choral group are called *stassimon*. These *stassimon* include movement and speech, often chanted or sung, frequently accompanied by music, and usually done in unison. At times individuals (always nameless) emerge from the chorus to make comments or converse with one of the leading players.

In each drama there is first a brief preface and then, with the first *stassimon*, the action commences. In "Oedipus", for example, the opening tableau is of the troubled king embracing his children on the

(*continued on page* 46)

Left: The all-male chorus of Aeschylus' "Oedipus" was choreographed by Agapi Evangelidou. Below: The eloquent simplicity of the chorus in Sophocles' "Electra" was directed by Dimitrios Rondiris.

An observer finds Germany's dance reborn

Out of the Ruins

● Some exceptionally interesting ballets are produced these days in war-swept Germany. One of the reasons seems to be that creative artists there see in the dance, and particularly the ballet, a means through which to create the ever-elusive lyric theatre.

And so the German Opera houses have followed in the footsteps of Maecenas and have commissioned Germany's young composers, some of them quite well known, to write ballet music. This frequently means creating the libretto too. So it is that Wiesbaden, Stuttgart, Hamburg and Berlin have put on ballets by Hans Werner Henze, Werner Egk and Gottfried von Einem (due to arrive in the U. S. on January 15th by invitation of our State Department), as well as those of their masters and predecessors, Wolfgang Fortner and Boris Blacher. It may be well to explain that a German opera house, in most cities, does not produce only opera, and is quite different from the American version. It is likely to be state or city subsidized, have a double cast whose repertoire ranges through operetta, light opera and opera. Its corps de ballet is used not only for all of these, but in addition presents four or five full ballet evenings during a season, including a children's matinee.

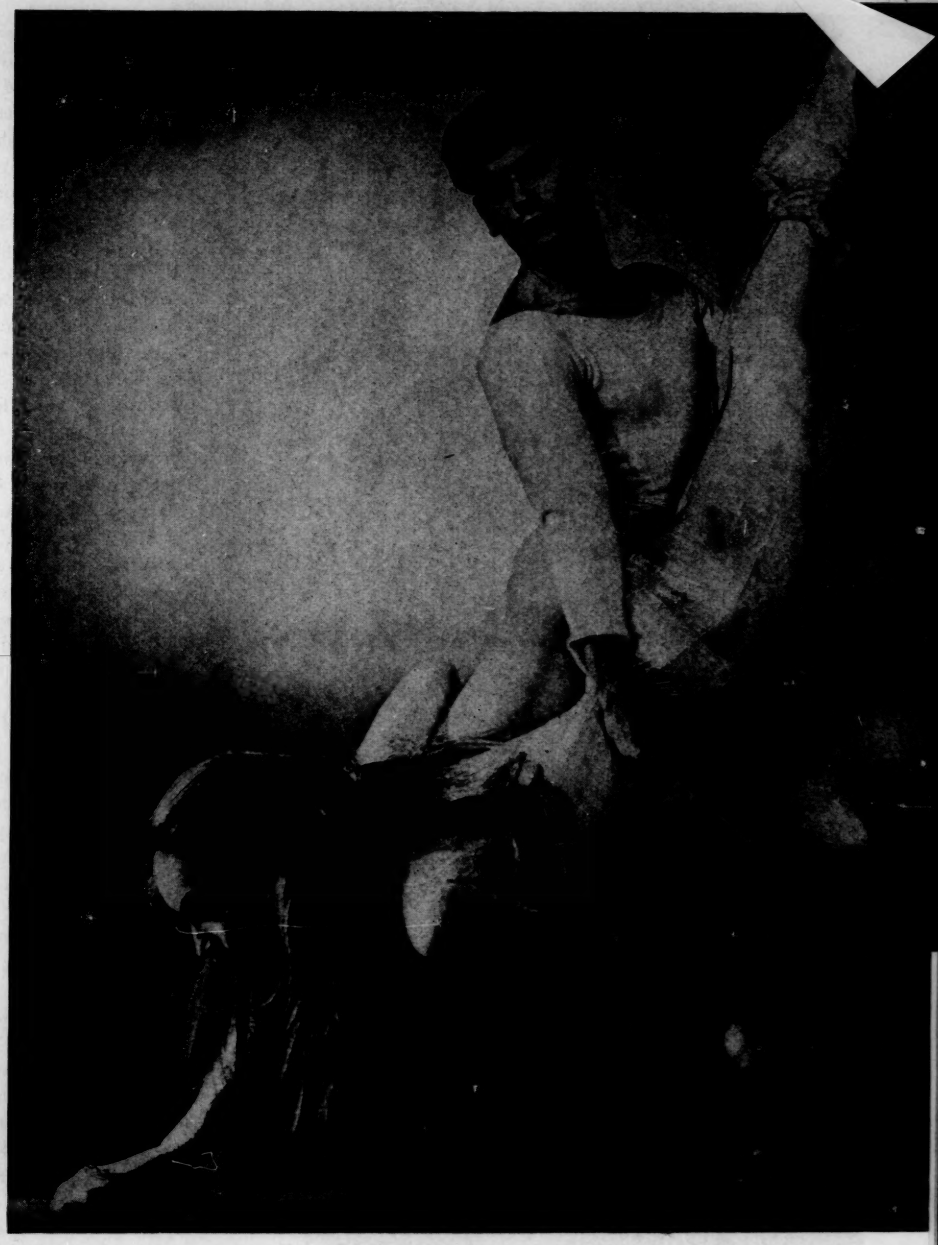
Since it is difficult to describe, or even list the many ballets which saw performance in Germany during the past season, I shall speak of those which seemed, not only to me, but to the German press and public, the most outstanding, although not always for purely choreographic reasons. Sometimes the performers, the manner of presentation, the guest artists from other opera houses in the country or outside, and often the music make these ballets worth noticing. Boris Blacher's "Hamlet", von Einem's "Rondo of the Golden Calf" and "Pas de Coeur", Henze's "Pas d'Action" and "The Idiot" were decidedly among the most noteworthy performances of the past season.

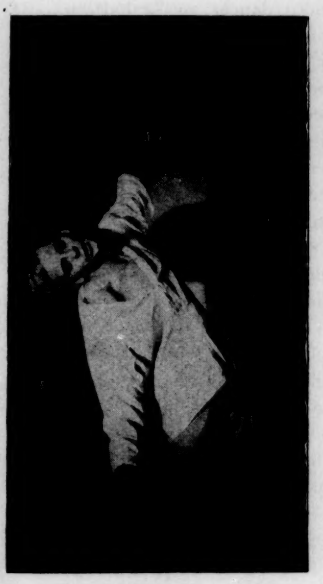
The noticeably higher standards of technique in German ballet since the Second World War are due largely to Tatiana Gsovsky, a choreographer of Russian origin who has been working in Germany for the last twenty years. And much must be credited to the active international exchange of dancers and teachers which has taken place since the end of World War II. A prima ballerina from Amsterdam has been a guest artist in Berlin and Wiesbaden (Wiet Palar); a Russian, Paris-born, ballerina was for two seasons the guest artist in Munich (Irene Skorik), a Yugoslav premier danseur made his main career in a South German theatre (Pio Vlakar) and, last but not least, there are some dancers, Russian trained and magnificently so, who have crossed the ephemeral but still so-dividing line in Berlin from East to West.

Janine Charrat, the French choreographer who had her first notable success in Berlin with her work "Abraxas", this season chose two German dancers as principals for her French company to appear all over Europe. Soloists like Natasha Trofimova, Suse Preisser, Gisella Deege and Wiet Palar are in no way inferior to many of their French, English or American colleagues. But, besides Tatiana Gsovsky, there are not many outstanding choreographers in Germany; her husband Victor Gsovsky, who choreographed for the Munich Opera last year often comes too close to pantomime—and he has neither the dancer-actors, nor the training for this art. Gustav Blank of the Berlin Opera House is a good ballet-master rather than a creative choreographer; most of the others are more promising than they are satisfying.

Of the ballets, Blacher's "Hamlet" is the more effective the sooner one is freed of the associations of the title. The musical phraseology is infinitely suitable for dance, even though it is lodged in a remarkably complicated score. The plot has been compressed to its most

by Trudy Goth





Opposite page: Choreographer Janine Charrat and Gabor Orban in "Abraxas", full-length ballet on the Faust theme, with music by Werner Egk.

Above: Wiet Palar as Nastasya and Harald Horn as Rogoshin in "Der Idiot", and left, Klaus Krinski as Prince Mischkin in the ballet-with-words, a collaboration of choreographer Tatiana Gsovsky and composer Hans Werner Henze.

Irene Skorik and Heino Hallhüber in von Einem's "Pas de Coeur".

The opening scene, the Watch, of Blacher's "Hamlet", with settings by Helmut Jürgens.

salient points and is expressed in a skillful combination of ballet and interpretive dancing. The brilliance of the court, overshadowed by unrest and horror, is offset by the love episode between Hamlet (Claus Zimmerman) and Ophelia (Natasha Trofimova). Ophelia's mad scene is presented effectively in a composition of symbolic music and supernatural apparitions.

No less interesting in its artistic conception and timely symbolism is von Einem's "Rondo of the Golden Calf". It deals with the power of gold in three modern examples: love betrayed by a lust for gold; the greedy despotism that enslaves men; and the woman whose love of gambling leads her to offer herself as a pawn. In each case the winner is Death. The backdrop (by Sierke), presenting a magnified conception of Death holding a globe between bony fingers, gives the whole an aura of inescapable fate. The burning intensity of this ballet is closely bound up with its Biblical allusions.

Henze's "Pas d'Action" is best expressed and translated as "no action". It shows the wanderings of two characters through a labyrinth of compulsive neuroses set on a stage where Klee's abstractions are set against Picasso's double-planed faces — such a combination of aphorisms could hardly hope to result in a ballet, and it doesn't. Henze is undoubtedly a talent, but his music is full of interesting moments that quickly disappear, his ideas are never really developed. This criticism, which can also be applied to his "Idiot", seems to find its origin in a sort of Cocteau-cocktail. The choreographer's inspirations (Tatiana Gsovsky) are constantly smothered by a forward-sideways-and-backward gesture. But Henze's musical surrealism gives her little stimulus.

Richard Strauss in his opera "Capriccio" dealt with the problems and personalities in the world of opera. In "Pas de Coeur" von Einem has made an effort in the same direction with ballet. He presents a triangle of a premier danseur, a modern dancer and a ballerina, at the same time showing the different atmospheres and techniques in which they work. His two worlds of dance should, however, have been more humourously or scurrilously presented, or even parodied. For, although the music opened a great deal of opportunity for interpretation, Victor Gsovsky's rhythms were far from witty or humorous — there seemed to be no connection between the orchestra and the stage, and here, as so frequently happens, — pantomime made its inroads into the ballet.

All in all it seems that the talented German choreographers and those allied with them in their work are exploring the merging of different elements — the dance, pantomime, speech and pure musical forms. Perhaps this is a positive and constructive form of reaction against the destruction of intellectual and material values which these artists have witnessed during twelve hard and bitter years. They seem to want to confront the world of desolation that they have known with a world of creative synthesis, — and so they are testing these syntheses in many experiments worthy of all the understanding and help we can give them from our side.

peter basch

← Letitia Ide and Ruth Currier in "The Queen's Epicedium"

Lucas Hoving and Pauline Koner in "The Visitation"

Jose Limon and Lucas Hoving in "Night Spell"

walter strate photos

New Works of the Limon Company

LOUIS HORST
and modern dance in america

Part I—Beginnings; the Denishawn Years

the first in a series of articles on Louis Horst

by Robert Sabin

● Louis Horst once told me that if he ever wrote the story of his life he would call it: Dancers And Why I Hate Them. The wit, the paradox, the intensity of feeling, and the identification of his life with dance are all characteristic of the man. To hundreds of dancers throughout the length and breadth of the land he is "Louis", the stern teacher, the kindly advisor, the patient critic, the indomitable encourager, the firm friend. He has played for countless dancers, great and obscure; he has toured as musical director with a bewildering variety of companies; he has composed scores; he has managed concerts. In fact there is no phase of dance whatsoever that he does not know better than most dancers. He was the first, and for many years the only, teacher of dance composition in this country, insisting that dance, like music or painting, has principles and techniques that can be learned systematically. He is probably the most trusted critic of creative effort in modern dance today, for he has worked with almost every leading figure in American dance.

A Horst class is an experience that no one ever forgets. The compact, somewhat portly figure, crowned with snowy hair moves in leisurely style to the piano. The music is arranged, a shade raised and lowered, an ash tray put close, and the small, agile hands begin to play an inexorable rhythm — in this instance a piece in 5/4 meter by Erik Satie. The project this morning is an asymmetrical form and the students have been warned to count the rhythm as 5/4 and not let it degenerate into a bastard waltz rhythm with an up-beat feeling. Woe betide the dancer who does not know exactly what he or she is doing every split second, and who is not counting not merely mentally, but physically, subconsciously, and superconsciously, as well!

Mr. Horst does not even seem to be looking at the dancer on the floor, but it is well known in the dance world that he has eyes in the back of his head. Suddenly the voice which can coax like a child, with a petulant note, or snap like a whip, asks: "Where is your one?" The dancer looks a little startled, even annoyed, and repeats the first phrase of her composition. "Is your elbow up or down on one?" he asks. After a moment's hesitation, to find out, she says: "It is here." "Well, make sure that it is. We can't *see* your one" is the still patient answer. A few moments later, the composition, which began with jagged, asymmetrical movements, has bogged down into a symmetrical see-saw. The student is almost waltzing. Again comes the challenge: "You are doing everything on the right that you do on the left. I can't see your one or your three. Count it one-two, one-two-three. Where are they? Try it again." And so, gradually the student realizes how hard it is to count 5/4 accurately and to dance to it in a style of movement which is as asymmetrical as the rhythm. As the class progresses, the students find themselves exploring modern architecture, literature, music, painting, and life itself for analogies and clues to their creative work.

Upper left: Louis Horst and Ruth St. Denis at a Charles Weidman party in New York, 1952. Upper right: Louis Horst at the age of 7, Kansas City. Middle: Ruth St. Denis and Louis Horst on tour, in N. Y., 1922. Lower left: 1928, The Adolf Bolm Co.: Agnes de Mille at left of the musical director Louis Horst. Lower right: "Jullinar of the Sea", a Denishawn opus headlined on the vaudeville circuit about 1919, Louis Horst manager and musical director. Dancer at left is Mrs. Horst.

When Louis Horst was born in Kansas City, Missouri, in 1884, modern dance and modern dance rhythms were both undreamed of. His father was a trumpet player, who took the family in 1893 to San Francisco, where he became a member of the San Francisco Symphony. Louis studied both violin and piano, and by the time he was eighteen he was a member of the Musicians' Union and playing in cafes, theatres, and recital halls. For the musical shows he played the violin, and for the dramatic productions he played the piano. He began to do accompanying and other recital work at an early age. While he was playing at the Columbia Theatre he saw such noted stage figures as Lillian Russell, John Drew, and Otis Skinner.

In those days, America was still the Great American Desert as far as dance as a serious art was concerned. Pioneer figures like Maude Allan, Isadora Duncan, and Ruth St. Denis were still in their teens. And although the Metropolitan Opera had been established in New York in 1883, it had no school of ballet until 1909. No one had yet cracked the hinterland as the Denishawn Company and Pavlova were to, a quarter of a century later. As Mr. Horst puts it, there was no dance *art*. He played for shows in which there was hoofing, soft-shoe, the sand-shuffle (for which sand was sprinkled on the stage), the can-can, and even a form of bastard ballet. Performers studied folk dancing, character dancing, and routines, as they were, and still are, called. Children usually studied social dancing. If ballet was used in productions it was almost invariably doctored up and programmed as "arranged by Professor Zanelli" or by some other fancy-sounding individual.

Oddly enough, Mr. Horst, who was to become absorbed in dance only a few years later and to become one of the leaders in a revolutionary phase of the art, was not particularly interested in it in these early years — perhaps because of the dancing he had seen and played for. His wife, whom he married in 1909, had a similar experience. At the time of their marriage, she was not a dancer and had no intention of becoming one. Yet she too was drawn into the dance orbit, and later joined the Denishawn Company.

It was in 1915 — an historic year for the American dance — that Ruth St. Denis, Ted Shawn, and their new company came to San Francisco on their Pacific Coast tour. One day Mr. Horst was putting his violin away after a matinee when the manager of the Alcazar Theatre, where the Denishawn Company was appearing, came up to him and said: "Would you like to go on the road for two weeks as pianist and musical director for the Ruth St. Denis-Ted Shawn Company?" He promptly answered, "Yes", little suspecting that those two weeks would lengthen into ten years and change the whole course of his life. Miss St. Denis had encountered difficulty with her musical director (who like many another could not keep a tempo for dance) and she was looking for a temporary substitute for the rest of the tour. Mr. Horst was by then well-known in San Francisco for his recital accompaniments and solo performances, so that his was the first name suggested.

His beginnings with the Denishawn Company were symptomatic of those pioneer days of the concert dance. The day after his engagement he went to Sacramento to meet Miss St. Denis and Mr. Shawn, and set off with the company to Medford, Oregon, where he made his debut as musical director on Oct. 15. On the way to Medford they handed him a sheaf of music and began to explain, "We do this here. We do that there, etc." In Medford, he had time to work with the small ensemble of musicians only from 6:30 to 7:30, on music for a performance lasting two hours and a half! That night he conducted from the piano, using his head and hands, and playing, improvising, doing anything to keep the music going. The program was highly eclectic and called for music of many kinds. At the end he was exhausted but also exhilarated.

This went on for several days, with hurried conferences in trains, quick run-throughs with new musicians, hired for the evening, and other harrowing experiences. After each performance, Mr. Horst would question the dancers, "Tell me what was wrong?" And each day less seemed to be wrong. When the company reached Seattle, Mr. Horst announced: "Tomorrow I get a complete rehearsal or else. . ." He got it, and when it was finished, Miss St. Denis came to the front of the stage, stepped over to the upright piano he was playing and sat down on it with the exquisite grace that has always been hers, and said: "Do you *have* to go back to San Francisco? Our tempos have never gone so well. When we give one to you, it sticks and we don't have to worry about it." Thinking quickly, Mr. Horst agreed to stay with the company, if his wife could tour with them. Miss St. Denis agreed, and it was only a little while after Mrs. Horst joined them that she decided to become a dancer.

Ruth St. Denis and Ted Shawn opened their school in Los Angeles in 1915 and it rapidly became the cradle of the American dance. Later, it was to rock violently, spilling out a brood of adventurous young geniuses, but at first all was calm, in the distracted sort of way in which all dance affairs are run. To this institution came Mr. Horst in 1916 and to it came Martha Graham in 1916, Doris Humphrey in 1917, and Charles Weidman in 1919, to mention only three of the most illustrious of its students.

Denishawn was eclectic in its approach to dance training. As Miss St. Denis put it: "Dance is too big to be encompassed by any one system." The school offered training in ballet (of a sort), oriental dancing (taught by orientals when they were available), Spanish dancing, primitive dancing, and creative techniques. Shawn was the systematizer, the organizer, and St. Denis was the inspirational force. She was, as Mr. Horst has said, "a completely natural dancer", to whom many things came of themselves that others had to acquire by long study. It is easy to smile today at the scope and ambition of this training program, but when we remind ourselves what this school produced, the smile rapidly turns to the other side of our faces.

From the summer of 1916 Mr. Horst was head of the music department at the Denishawn School as well as musical director of the touring company. He accompanied classes at the piano, arranged music for the dances, and performed a myriad of other tasks. As the Denishawn Company burgeoned into a large ensemble with elaborate productions, the musical demands grew. Mr. Horst had to make what he calls "scissors-and-paste" dance scores, combining many pieces. Occasionally he was sent off on a musical buying spree, and he would return with $100 worth or so of music. On these occasions he used to slip in some modern works, and later, when he played through the new acquisitions for Miss St. Denis she would often stop him and inquire about these rhythmically and harmonically unusual pieces. They sometimes gave her ideas for new dances.

About 1922 Miss St. Denis began working concentratedly at her music visualizations, at the suggestion of Mr. Horst. As she herself has written, "If it had not been for Louis' unflagging help, we would never have gotten beyond the first two bars." The Denishawn School formed a "synchoric orchestra" of dancers, after the pattern of a symphonic orchestra. These experiments in abstract dance were to have a far-reaching influence. They quickly interested Doris Humphrey, who later created some of her finest works in a similar mold. Denishawn was a stimulating atmosphere for young artists of all kinds in those years, and Mr. Horst began to probe and to analyze the relationship of music to dance as his duties became more and more complex.

A Dancer's Dilemma

Roberto Iglesias

Iglesias and his wife, Aida Ramirez

● Decisions are inevitable. Each of us can look back at a moment in time when there was a choice to be made which seemed to carry the seed of all future success or failure. A young Guatemala-born dancer, talented and ambitious, recently had to say "yes" or "no" to an invitation which was certain to change the tenor of his life.

During the month of December, 1952, Rosario and Antonio, famous Spanish dancing duo, dissolved their twenty-five-year-old partnership. From the first performances of the handsome cousins, lovingly nicknamed "the kids from Seville", until their last joint engagement a few weeks ago, they have been the darlings of three continents. Attractive and magnetic in programs that ranged from gay sevillanas and jotas through fiery flamenco dances from the gypsy caves where they were brought up, they have gathered the accolades of critics and audiences alike, in dozens of countries.

But, for reasons of their own, the team split, and early this fall twenty-five-year-old Roberto Iglesias, friend, and one-time member of the Rosario and Antonio company, was invited by Rosario to become her partner in the European tours already scheduled as well as for future engagements. Iglesias was flattered and perplexed. One can envy, and on second thought, sympathize with a young man in the early promise of his career, given the opportunity to follow in the footsteps of a famous and experienced performer who has frequently been called "the greatest Spanish dancer of our time." What bait for criticism!

Roberto Iglesias is slight, wiry and intense. His expressive face shows, above all, sincerity. When he dances he becomes a small whirlwind of action. His story, like that of most dancers, is concerned with work and more work, although his personal background is unusually colorful. (*continued on page* 50)

Maria Tallchief . . . "relaxed with friends but reserved with people she doesn't know"

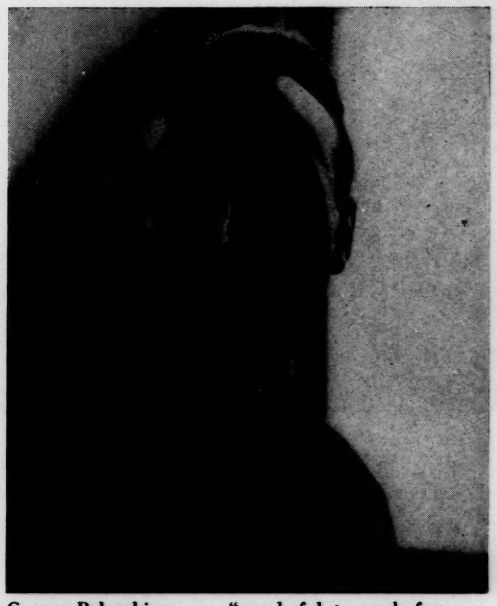
a Portfolio of Photographs

taken by Tanaquil LeClercq of her fellow members in the New York City Ballet

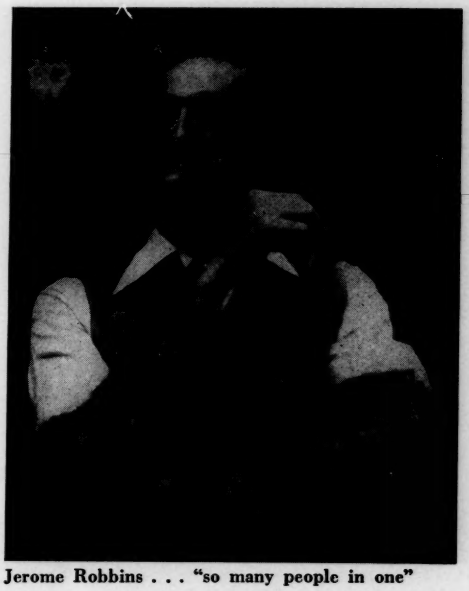
● As surely as a performer reveals his personality on stage, the qualities of a photographer are clear to those who study his photographs. Considered by what she views through her camera, Tanaquil LeClercq is a warm-hearted and sensitive observer of other human beings. "I like people," she says, "and I always want to know what they are *really* like." Her photographs support her words.

These informal portraits of her colleagues in the New York City Ballet were taken on the beach, during a rehearsal, in a dressing room, on the street, backstage or against the white-washed wall on Fire Island which is her favourite mise-en-scene.

What makes her photos much more than snapshots is, that as a photographer, too, the lovely ballerina has unusual talent. With varying degrees of success in the high standards she sets herself (she is not yet as skilled in this medium as in her first love) she has, with taste and feeling, given us her intimate reactions to the well-known dance personalities who are her friends. Her verbal comments complement the pictures. *L. J.*

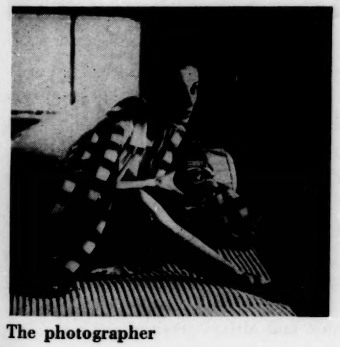


George Balanchine . . . "wonderful to work for . . . he respects every individual"

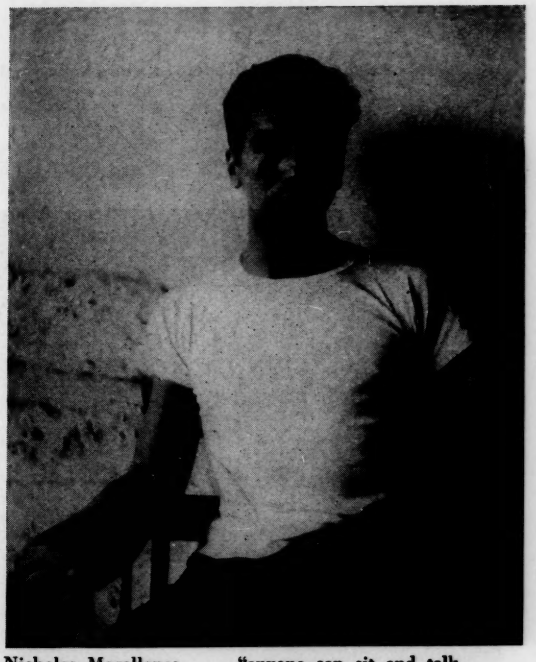


Jerome Robbins . . . "so many people in one"

paul himmel

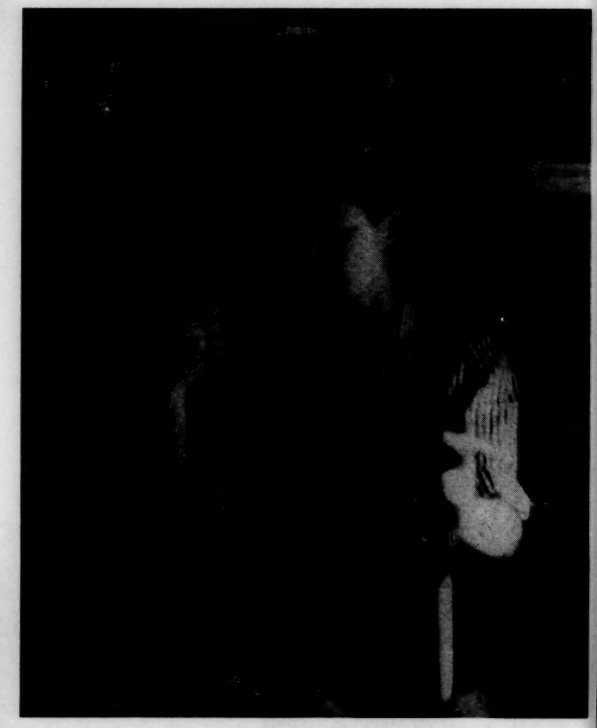


The photographer



Nicholas Magallanes . . . "anyone can sit and talk with him about anything"

Hugh Laing . . . "always wants extravagantly beautiful things too expensive for his pocketbook"



Diana Adams . . . "a well-adjusted and quietly gentle person."

Melissa Hayden . . . "dynamic and always intense"

Cinerama... a wide horizon for dance

by Julius Postal

● A few weeks ago, when Cinerama was unveiled at the Broadway Theatre the response was immediate and excited, although it was in order to say "It's wonderful, *but* let's wait and see what happens." History, however, has moved along swiftly since opening night.

Although Cinerama Productions has not yet announced what its subject will be, they are in the process of arranging for a full-length film. Three Cinerama theatres are to be set up within the year to exhibit the original program now showing in New York, the first of which will probably be in Los Angeles. Just how quickly the expensive installations will be arranged beyond that is not definite, but Louis B. Mayer, chairman of the board of directors of the company recently said that "certainly no more than 200 Cinerama theatres will be installed during the next five years". But even 200 is a tremendous start.

The wild enthusiasm of the many who feel that Cinerama will revolutionize the cinema as surely as talkies changed the silent movie, are hardly fazed by awareness of the expense of converting theatres and the great intricacy of producing in the triple-film medium. Surely they are right in that this is a great new advance in filmmaking and presentation, and that the obstacles will be overcome. In the meanwhile it is also extremely clear that the new technique brings with it a new potentiality for the use of dance on film.

Because the wide angle of vision in Cinerama permits the audience to see the entire stage instead of a segment, spectacle and movement over a large area of space become a "natural" for its use. There has already been much talk from choreographers who are interested and much discussion in the industry as to what kind of dance would be most suitable for the early productions. We are safe in prophesying that before many years Cinerama will become a significant source of activity and income for dancers. It therefore behooves dance people to consider its dynamics and aesthetics and do some advance thinking and preparation. Herewith a few questions and some answers.

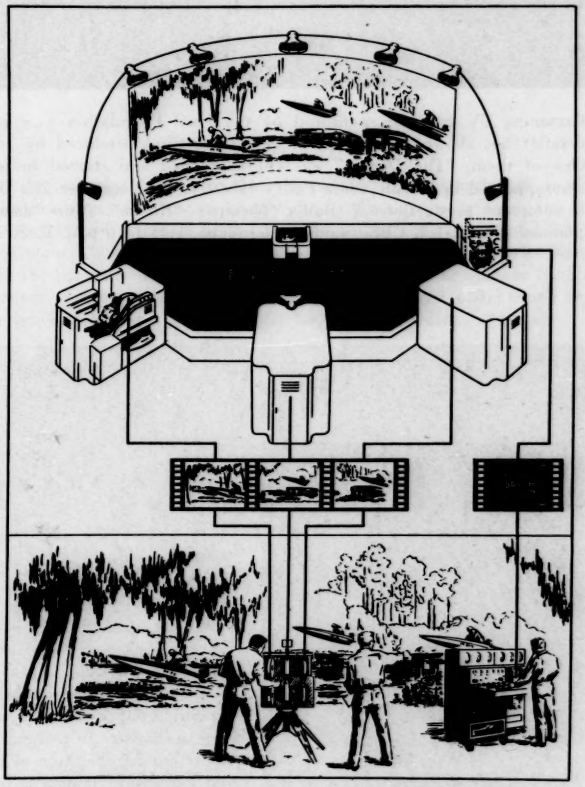
1. *What is Cinerama?* It is a motion picture system designed to give the spectator a powerful illusion of depth and participation by means of three projectors and a giant panoramic picture about three times as wide as the average theatre screen. A half circle, the range of the human eye, is 180 degrees, Cinerama spans 146. The closer you sit to the screen the less you can see of anything else around and above it, and the greater your illusion that you are *in* the picture itself.

2. *How do the proportions of Cinerama compare with those of the conventional movie screen and those of the stage?* The proportions of Cinerama are closer to those of the average stage than to those of the motion picture screen as we know it today. This is a boon to the choreographer who is interested in showing his dancers as they appear in the designs he creates for them in space.

The regular motion picture screen possesses an aspect ratio of 4:3 (width-to-height). Cinerama, on the other hand, offers both the choreographer and the photographer a screen with a 3:1 ratio. It is sixty-six feet wide and twenty-three feet high; a great expanse. When Cinerama is installed in larger theatres, the screen will be even wider.

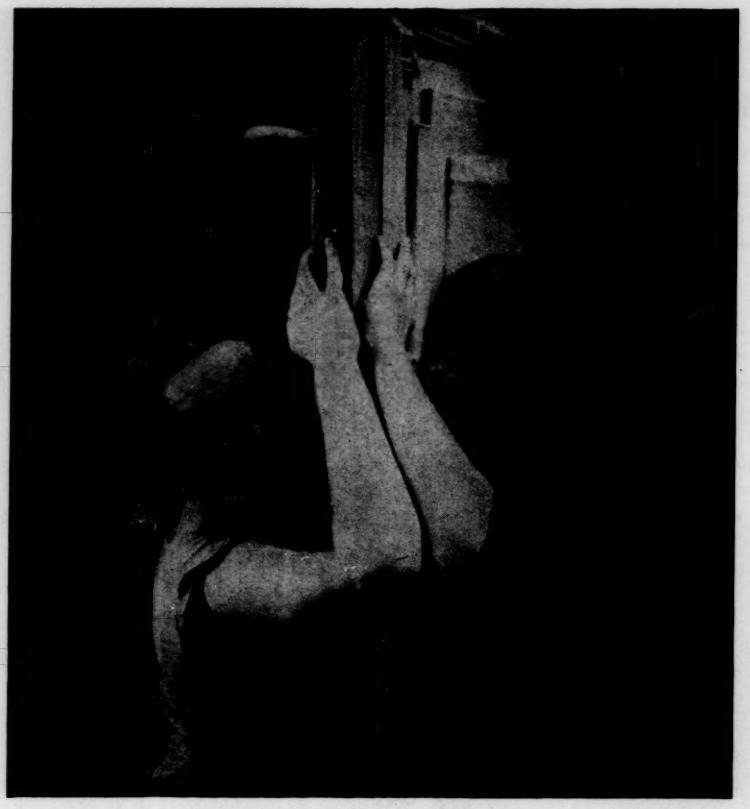
3. *What does the large horizontal sweep of Cinerama mean to the choreographer specifically?* In creating for the standard screen, the choreographer can ill afford to by-pass the technique of alternating long shots, close shots, medium shots, etc. In working for Cinerama, however, the choreographer may, if he chooses, compose

(*continued on page* 54)



A diagram of the triple camera and triple projection involved in Cinerama.

. . . . People



OMNIBUS, TV program sponsored by the Ford Foundation (see page 3 for more details) has shown a series of French dance films produced by Jean Benoit-Levy. One of them, "The Dagger" was choreographed and starred in by Jean Babilee, who appeared in it with Xenia Palley (above). On December 21st Omnibus presents a complete production of Ballet Theatre's "Rodeo". More dance presentations planned. Channel 2, CBS, Sunday afternoons, 4:30 to 6 p.m. E. S. T.

ALEXANDRA DANILOVA, in a blonde wig, carries on in very frou-frou fashion in "Mademoiselle Fifi" the French farce-style little ballet choreographed by Zachary Solov for the Slavenska-Franklin Company. Danilova is the guest star of the company which, held over at its Century Theatre engagement in New York until January 3rd, also features a large new work by Valerie Bettis, "Streetcar Named Desire".

maurice seymour

GOVERNOR JOHN S. FINE of Pennsylvania signs the charter for the newly organized Pennsylvania Association of Dance Teachers Inc. while Florence Cowanova, president of the organization, looks on benignly. The association plans to cooperate with state authorities in maintaining more rigid control of the ethical operation of private dancing schools, and expects to launch a state-wide public educational program in the interest of dance art appreciation.

in the News

TAMARA TOUMANOVA will soon be seen on the screen in 20th Century Fox's "Tonight We Sing", film based, Hollywood-fashion, on the life of impresario Sol Hurok. Toumanova plays the part of Pavlova, and performs four dances from the repertoire of her concert, as choreographed for the screen by David Lichine. They are: "The Dragonfly (above), "Falling Leaves" (in which she is partnered with Serge Perrault, who was seen here in person recently with the Barrault Co.); "Valse Caprice" and "The Dying Swan".

ZACHARY SOLOV, choreographer of the Metropolitan Opera Ballet, and of "Mlle. Fifi" (left) appears above in a photo which is a memento of his studies in Paris last summer. He is shown with the famous teacher, Olga Preobrajenska in her Place Clichy studio. The monocled gentleman in the background is Mme.'s distinguished secretary, familiarly known as 'Colai.

BALLET ASSOCIATES in America, Inc. (J. Alden Talbot, president) is the organization responsible for an annual dinner dance to raise funds for the ballet. Society and members of the New York City Ballet mingled happily this November 29th in the Grand Ballroom of the Waldorf Astoria. Members of the company danced, sang and even did an apache number for the amusement of the guests, each of whom paid $20.00 per plate. Much fun for everybody and some money in the bank for the ballet.

Horses

There are many parallels between Degas' horses . . . . .

● Whenever we associate painting with the dance, our first thought is: Degas. Endless is the variety of dancers he painted and drew: on the stage, in rehearsal, in the dancing class, at the bar, in his studio, in action and repose, single and in groups; we see them emerge like the shadows of a graceful dream, or in close-ups, waiting in the wings, touching their costumes or ankles. Today, Degas and the dance are one and the same, an inseparable notion and so familiar that he has become the picture postcard ideal — and cliché.

Are we not inclined to picture the man who devoted decades of his life to painting the ballet and little tired dancing girls as enamoured of his subjects? But where are Degas' portraits of the ballerinas of his days? Lancret is noted for his paintings of the immortal Camargo, Fragonard's portraits of Mlle. Guimard betray his personal involvement. However, with one minor exception — his portrait of Mlle. Fiocre in the ballet of "La Source", an early painting which shows little, if any, of Degas' characteristics — he never showed any interest in dancers, only in the dance. Recalling his entire work, one cannot help thinking that the personality of the dancer is non-existent, yes, that he did not care who she was or what she looked like. His is a clinical study, a passionate interest, a deep-burning obsession with *movement.* And in addition, he brought a captivating concern with space, color and light.

When Degas' interest began to turn to the ballet, the dance meant little more to him than the races which he had previously loved to draw. But gradually the dance captured him completely. But the dancer, never. What are the secrets that explain why the greatest painter of the dance remained indifferent to the dancers themselves?

Before Degas devoted his masterly art to capturing the ballet he did many sporting pictures, mainly of race horses and their jockeys. The jockeys were always nondescript, part of the horses which he set down with devoted intensity. He depicted the jostling of the horses at the start, the last minute excitement before the signal, all the moments before and after the race, including the fatigued racehorse being led to the stable. But there is no emotion for the incidents described. Essentially the horse remained an object with four legs, bred and trained to run, a means which allowed the painter to capture the ecstasy of motion on canvas.

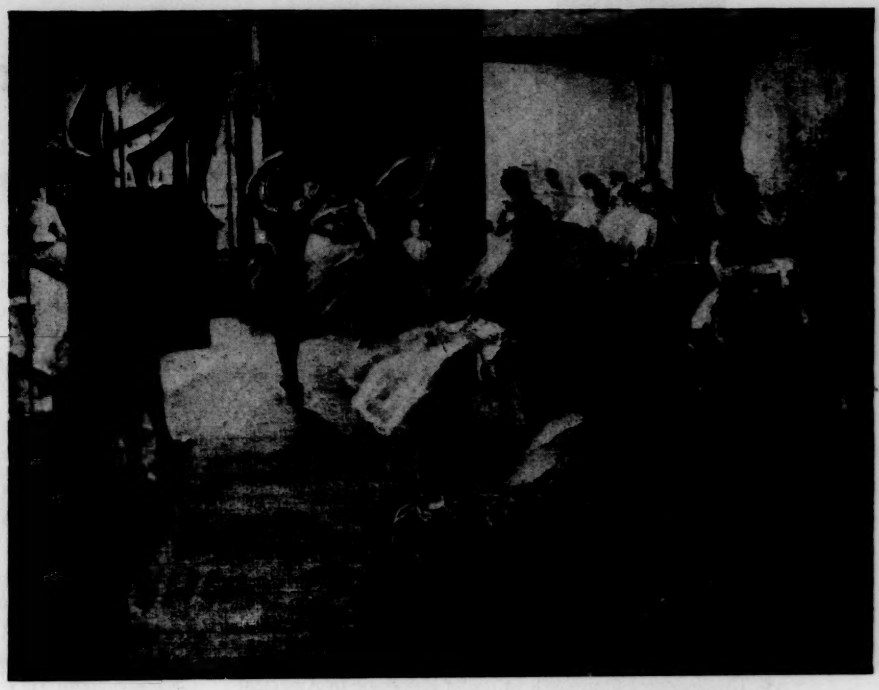
What made him turn from the horse race to the ballet stage? He saw in both material full of movement and excitement which he could bring to life. But horse races took place in the open air. They needed the frame of a landscape. Degas invented the landscape in his studio to suit them to the various sporting pictures, and more and more he got weary of them. The perfectionist he was — who, in his later years, would look for his earlier paintings in the home of collectors, tear his pictures from the walls and take them along to his studio to paint them over again — Degas, the perfectionist, became dissatisfied with his sporting pictures and blamed his landscapes for their weaknesses. As time went on he sought subjects which were confined within four walls.

Thus Degas discovered the dance, and fell in love with it. In the movements, in the poses and relaxed positions of the dancing girls he discovered a replica of

and Dancers

concerning
Degas' passions

by Walter Sorell



. . . . . and dancers.

his horses, there he found again the flawless function of limbs, the perfect pose, the synchronized motion of groups. In the classroom, on the stage, in the wings he was at home, there his master hand triumphed.

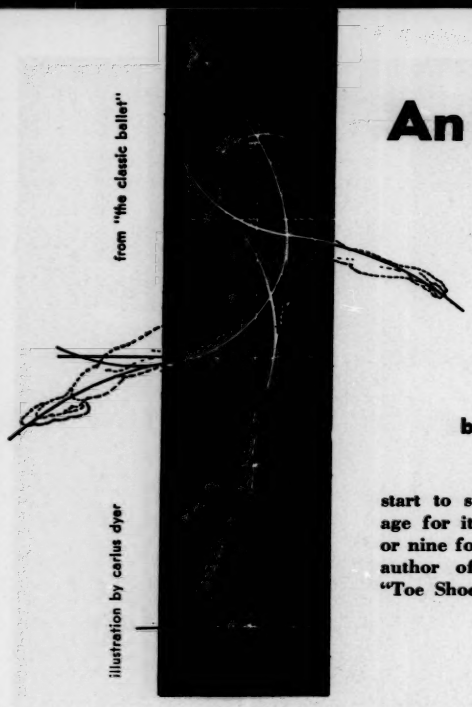
Another aspect of this rather unconventional approach of the painter to the subjects of his brush lies in his strange personality. We know nothing of Degas' relation to any particular woman. He was a bizarre misanthrope all his life. For hours, he could sit at a party without saying a word, but, if his ire was aroused, he would turn into a caustic, sharp wit whose tongue lashed without mercy. But his brilliant bon mots, often repeated on the Parisian Boulevards and in cafés, remained the result of bitterness, of a self-tormenting hatred.

He himself admitted with blunt candor once that perhaps he treated "la femme too much as an animal." And to a lady who asked him why he always made his women look so ugly he replied: "Because, Madame, in general women are ugly."

More and more Degas retreated to his studio and did not even go to the Opera to see ballets. But whether he worked on the stage, or, as he later did, in his studio, his models did not have an easy time with him. He liked to draw two or three dancers at the same time, making parallelograms out of arms and legs which pointed in one direction. He looked for the postures which intimated movement. He treated the arms and legs of the dancers as though they were parts of puppets and not the extremities of human beings. For him they were the tools which created motion. He made the dancers stand with one leg raised at the bar in the practice-room. He twisted their heads, made them crouch down to the ground, contort their bodies. The arrested movement was his favorite choice, and any girl who modelled for him could feel every bone in her body after a couple of hours. He was merciless. One of his maxims—probably the foundation for all great art — was: "Do it again and again, ten times, a hundred times. Nothing in art must seem to be an accident, not even movement."

"That's my idea of genius," he said on another occasion. "A man who finds a hand so lovely, so wonderful, so difficult to render that he will shut himself up all his life, content to do nothing else but indicate fingernails." And to some extent Degas put his words into practice. He rented a big house on the Rue Victor-Massé in Montmartre and shut himself away. There he lived a lonely life until he became blind. Rarely were any visitors admitted with the exception of one or two friends. Models came and went. To him, the dancer remained a pretext for the design, or, as the poet Paul Valery said: "No matter how great his interest in dancers, he captures rather than seduces them. He defines them."

He did not love them. But he loved the dance. He lived in the dance. When Edmond de Goncourt, the great French novelist and critic, called on Degas in 1874 he wrote: "The painter shows you his pictures, from time to time adding to his explanation by mimicking a choreographic development, by imitating, in the language of the dancers, one of their arabesques, and it is really very illuminating to see him, his arms curved, mixing the dancing master's aesthetics with the aesthetics of the painter."



from "the classic ballet"

illustration by carlus dyer

An Academic Approach to Ballet

by Carolyn Parks

start to study dance at any age for its benefits, at eight or nine for a career, says the author of the controversial "Toe Shoes . . . When?

● The academic approach to ballet has come to America. There was a time when anyone with a foreign name could open a ballet school, and his success or failure would depend upon his personality, rather than his ability to teach. Many of these teachers came from the Imperial Ballet in Russia, a school subsidized by the state, where pupils were chosen for their physical aptitude for the dance and their intelligence. They were eight or nine (an ideal age to commence professional ballet study) and they were dedicated to the dance from the beginning. Their education included academic work in the same building as their dance studio. They took a daily ballet lesson. And they were committed to the school for eight to ten years.

So it is easy to imagine the confusion in the minds of graduates of that school, who came to America and found that they must teach anyone who wanted to study, and on the pupils' terms if they were to earn a living. Those terms meant teaching children as young as 3, accepting adults whose muscles were not pliable and whose joints were set. The American pupils were, for the most part, unwilling to study more often than once or twice a week. Many of the teachers pitched in headlong without formulating a plan. They taught all pupils who came to them, putting all beginners into the same class, pushing them ahead as fast as possible, until after a few years, they had developed a few advanced dancers and a great many weak dancers, who were not only unable to perform technical ballet steps, but whose minds were confused.

Many pupils fell by the wayside, discouraged because they had not kept up with their classmates, never realizing that any of the following could be the cause:

1.) The pupil who started too young or too old could not be expected to keep up with the child who was the ideal age when he started.

2.) The child with an average or low intelligence quotient should not have been pushed ahead with the child of above average mentality.

3.) Most important of all, the child with the low physical quotient should have been treated as an individual, and her problems solved slowly, a step at a time.

Not all of the teachers of that era managed their schools so badly. Some formulated their own policy and taught thoroughly and intelligently. From their schools has come the present generation of teachers who have built their own schools on a firm foundation. It is they who have evolved the academic approach to ballet. This approach starts with a graded system of teaching ballet. Incidentally, I do not mean to imply that there was no graded system formerly. Cecchetti taught a graded system, and so did the Imperial Russian Schools, both very fine, but impractical for use in most ballet schools in America, because our pupils seldom study oftener than twice a week until they reach the level where they are preparing for a professional career. And those systems were based on 5 or 6 lessons a week.

In creating the graded system I use, I have had to start with the premise that the pupil is the ideal age for dance study when entering Grade I. Obviously, since American schools are still in the same position as they were when the teachers mentioned above came to this country, we cannot be dogmatic and turn down pupils who are not the ideal age. The question arises as to how the conscientious teacher can accept small children or adults as beginning pupils, when he acknowledges the fact that the ideal age for beginners is between 8 and 11. Let us take the case of the small child first. Few parents ask the advice of the teacher before enrolling their child. In their minds they see their little 4-year old, who dances so agilely to the radio, as a budding ballerina who should start preparing for her destiny immediately. For the teacher voluntarily to discourage them would only send them running to another school, where the teacher, being less conscientious, might teach the child incorrectly and create a problem that need not exist. However, if the parents are intelligent enough to ask the teacher's advice, they should receive such counsel as this:

"It depends upon what you want your child to attain as a dancer. Do you want her to learn bodily control and to become a poised adult, gracious and graceful, with enough knowledge of the art of ballet to become a good critic as she sits in the audience at dance per-

(*continued on page* 40)

Our Parents and Our Profession

young Dancers section

Staff:
Lloyd Katz
Rosemary Weekley
Jo Taylor
Roberta Bernard
Peter Saul
Diane Adler

January Guest Editor: Electa Arenal

15 yrs old — Mexican-American
Junior, High School Performing Arts
Has appeared at Jacob's Pillow
Choreographer's Workshop at the Y
Studied modern dance Mexican National Academy

Editorial

● We are happy and excited at the High School of Performing Arts to hear that we students had been invited to be Guest Editors of the YOUNG DANCER section of DANCE Magazine. Here was a chance to discuss our problems and exchange ideas with fellow dancers all over the world.

Topics popped like firecrackers all over the room. Our very first meeting produced thirty-two, all of them, we thought vital. We'll be writing about lots of things but in this issue we're taking up some problems that we have with our parents, some which you may have too. We all live with someone, parent or guardian. Parents push us ahead, pull us back, try to do our jobs for us, and nag or praise, often without any apparent reason. We knew we were taking too much for granted sometimes and that we had abused friendly parents and been rude to those we thought intrusive. Our thinking about this has thrown light on our own situations. The following interviews with young professionals and students may help you understand your parents better. We hope so. Here at Performing Arts, (where all of us are preparing to be professional performers) we decided perfect parents would be those who were encouraging, sympathetic and enthusiastic, the kind of parents who could guide us without getting into the picture or trying to live our lives for us. We'd love to hear about your problems. If we can help you we will, either with personal letters or in this space. These are your pages, too.

Electa Arenal

(*continued on page* 34)

An Embarrassment of Riches

● In comparison with some of the more typical problems of the young dancer, mine was unique. At all events, it proved to be mighty embarrassing, especially during my early teens.

That's because my parents were, of all horrible things for parents to be — dancers! My father even ventured as far as the realm of dance critic. It was these singular circumstances that constituted my parental difficulties and affected my whole pattern of existence. Being a typical teenager, I nearly died of mortification when my parents "exhibited" themselves, especially in front of my girl and boy friends. Little did I know that the kids loved it and secretly envied and admired me for my talented and fun-loving mother and father. All I could see, in my red-as-a-beet state, was that they were making fools of themselves before my friends.

It was only on the lucky day that I became a student at Performing Arts that I began to realize the advantages of my position. Now how very thankful I am for all the years of dance background and environment that my parents have given me. Believe it or not, the guests who used to invade the sanctuary of our home and whom I used to go out of my way to ignore as a child, namely such brilliant personages as Sophie Maslow and Louis Horst, are now anxiously awaited and a thrill to behold as well as being tremendously stimulating to my intellect. I now rejoice in the fact that my parents, God bless them, were and still are vitally interested in the dance.

An Unsolved Problem

● We were discussing our parents when a newcomer to Performing Arts told us her story. She said her mother had started to dance when she was a young girl. She worked as a super at the Metropolitan Opera Company to earn money with which to pay for her lessons. She studied hard and made good progress. She stopped dancing only when she married. First a son was born; then a baby girl. Our newcomer was this baby girl, and apparently she was just what her mother had been waiting for. She took her first dancing lesson when she was only four years old at which time her mother also resumed her lessons, though now merely as a hobby.

Lessons together didn't work out too well, perhaps because the famous ballet teacher they were studying with persisted in holding one up to the other as an example of good or bad technique. Heated discussions followed at home whenever they practiced or talked about dancing until finally they both agreed to avoid the subject entirely.

They both go to the ballet, but not together. Our newcomer's father is also interested in the dance and besides paying for lessons for his wife and daughter he also attends the ballet.

Joseph Doesn't Want to Dance

● In July, Walter Terry, in his Herald Tribune dance column, featured an article about a ballet "Billy the Kid" which was danced by sixth graders of P. S. 4 on the lower East Side. Emanuel Lavinsky, the teacher of music at P. S. 4 produced this ballet which might easily have launched Joseph Irizarry on the way to fame and fortune, for Mr. Terry not only described the production in detail, but he mentioned that Joseph, the youthful dancer, was so good that he had been awarded a scholarship at the Ballet Theatre Schoo! by Miss Lucia Chase.

Wondering about so fortunate a boy, I made an appointment to meet him. He is a small, handsome, thirteen-year old now in Junior High School. He told me that he had danced the part of Don José in Mr. Lavinsky's production of "Carmen" and Billy in "Billy the Kid". Joseph had also appeared on a television show on which a part of "Billy" was given. All this made him seem quite an experienced young dancer. But -- Joseph doesn't want to dance. I asked why.

He said he had thought about the scholarship at Ballet Theatre all summer, for his parents had left the problem as to whether he should accept it or not entirely up to him. The more he thought about it the more certain he was that dancing as a career was not for him. This seemed especially true after he and his class had visited the Metropolitan at Miss Chase's invitation and seen John Kriza dance in Ballet Theatre's production of "Billy the Kid". On the same program was "Aurora's Wedding" and "Graduation Ball". Joseph thought Kriza a wonderfully fine dancer. He even went so far as to say that the entire production, acting and sets for "Billy" were much better than those at P. S. 4. However, now that he realized that ballet was a lifework even though he may have talent he doesn't want to be a dancer. His ambition is to be a mechanic. So, if Joseph acquires fame, at the moment, it seems likely that it will be in the field of mechanics rather than in the dance.

P.S. The scholarship has not been wasted. Miss Chase has permitted the girl who played opposite Joseph to have it and she is now attending classes and having a wonderful time.

(*continued on page* 36)

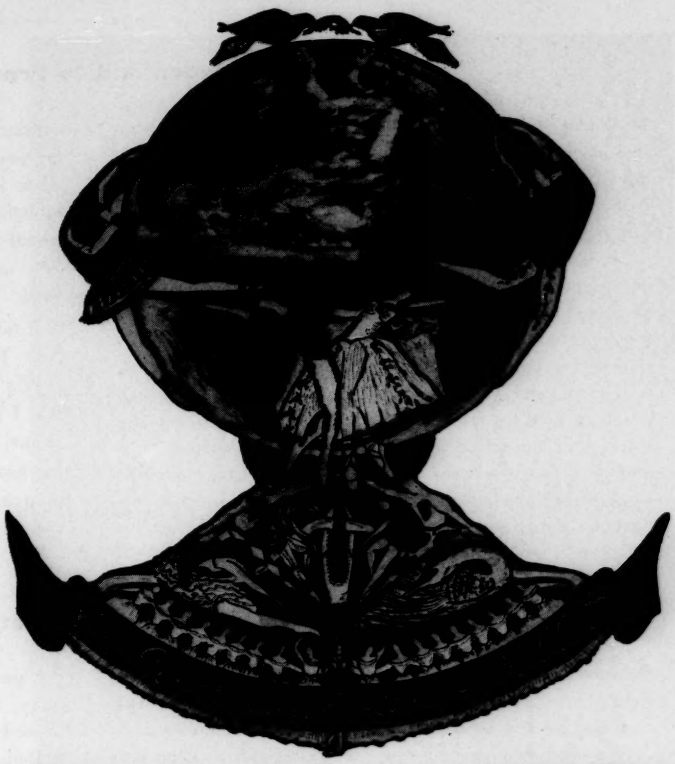
young Dancers section

● Our "Draw a Dancer (or anything which deals with dance) Contest," the regulations of which were announced in the fall issues, has produced enough entries to fill a junior art gallery. From every corner of the country we have received drawings and paintings, sometimes from entire classes.

The jury, which consisted of Lydia Joel, Arline Thomson and Regina Woody, has chosen ten of the entries as representative of the best received within their respective age groups. Five of these appear on this page and page 37. The other five will be shown in a future issue.

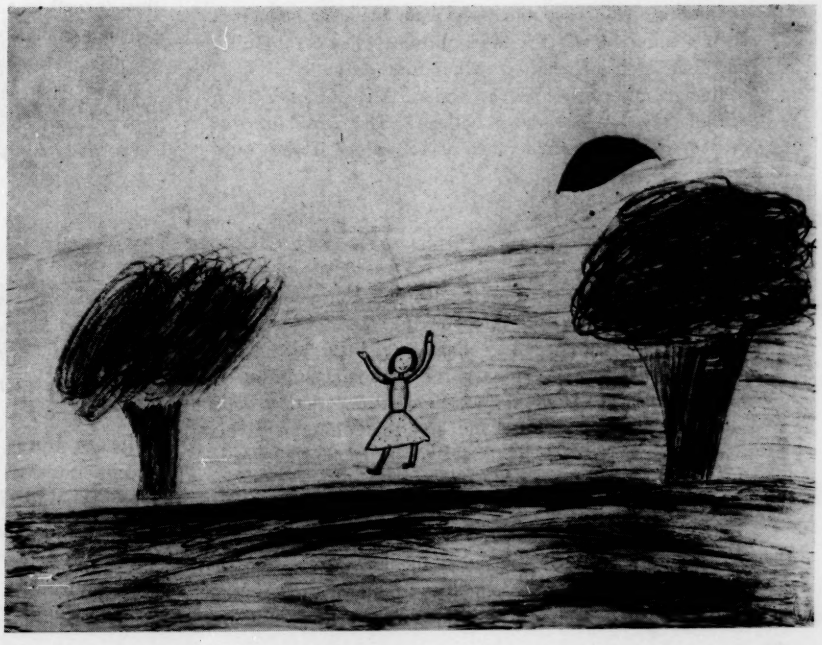
Hearty congratulations to the winners. Their prizes, copies of the beautifully illustrated and excellent "Twenty-five Years of American Dance" are in the mail.

The Jury



"The Universal Love — Ballet", ink and wash, by Raymond Thomas Morgan, 12, of Denver, Colo. He studies at the Empire School of Dance Arts.

"Young Ballerina", pencil, by Jane Wilson, 15, of West Palm Beach, Fla. Student of the Mayer-Gould School.



"Spring in the Air", crayon, by Joyce Diekfuss, 9, of Pewaukee, Wis. She studies at Gui-Dance.

Melissa Hayden had to Prove her Ability

● Warm, lovely Melissa Hayden becomes with every season, a more brilliant dancer and a finer artist; a model for us who watch her work. A member of the New York City Ballet, she was chosen by Charlie Chaplin to appear in his current film, "Limelight".

Melissa has gotten to the top not only because of her talent but also thanks to hard work and the sacrificing of many good times. At first her primary interest was music. That may have been because both her parents objected to her dancing, but they were finally persuaded to let thirteen year old Melissa take dancing lessons. After graduating from school in Canada at sixteen, she worked in an office as secretary and bookkeeper and attended dance classes in the evenings four times a week. How familiar it sounded to hear her say that her parents thought this ridiculous, but allowed her to continue. They were really alarmed when Melissa went to New York for the first time in 1944, but felt better when she returned after a three month stay for they thought she had abandoned the idea of being a professional ballerina. Of course she hadn't, and again in 1945 they were upset and worried when Melissa left for New York. This time it was permament and recently both her mother and father have moved from Canada to New York in order to be near their dancing daughter.

"By now," says Melissa, "my parents fully realize that I love what I'm doing and they are both very proud of me, most especially Mother. Father would like to see me heavier, married and surrounded by children. I do, though, have a little French poodle to keep me company, and later on, who knows?"

Lillian Moore:

● Some parents oppose dancing careers; some encourage them. I wondered about the parents of successful dancers, so I approached our teacher Lillian Moore.

She said her parents were helpful, mainly because they never stood in her way. When they realized her love for the dance, they placed their entire confidence and trust in her ability to succeed as a dancer. But she was never pushed to do anything, nor did her parents try to do things for her.

Once, however, her mother encouraged her to take an audition, the first and only time she ever suggested such a thing. It was for the Baltimore Play Arts Guild, and that audition resulted in her first job.

Real conflict arose at the end of Miss Moore's high school days. What about college? The problem was settled when she agreed to go on to college if she could not pass the audition for the Metropolitan Opera Company, to be given in two short weeks. Of course she passed and later on finished her education at summer school. She learned German and Italian in order to understand her dancing teacher at the Metropolitan, and it paid off most satisfactorily.

One day in class a teacher scolded Miss Moore in English very seriously. He told her she was clumsy, awkward and couldn't do anything right. The teacher then turned to a friend sitting close by and remarked in German that Miss Moore was such a talented girl that he didn't want to spoil her by telling her how good she was. Miss Moore smiled at me and said, "Wasn't it lucky I had studied German? I went home feeling so very much happier than I would have otherwise."

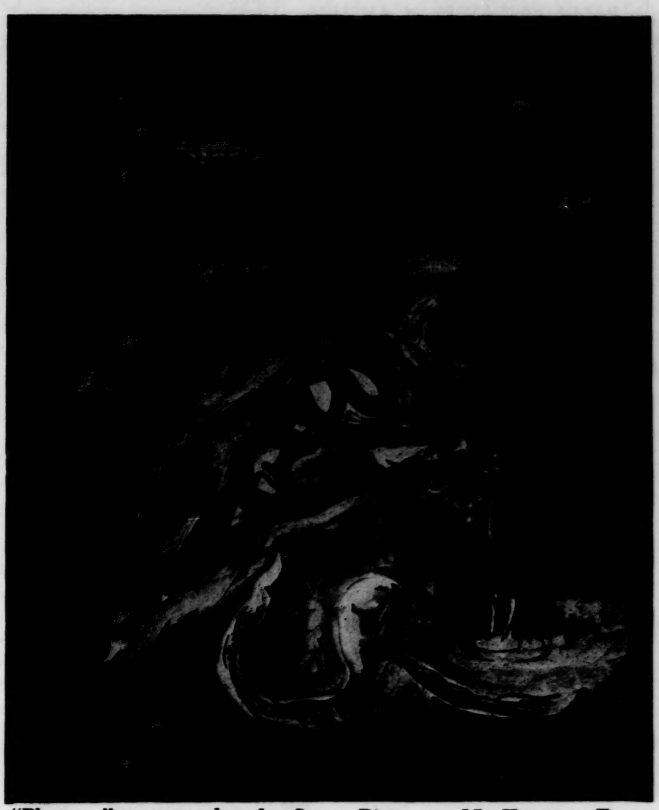
Freedom to Try Again

● Yurek Lazowski, one of the leading character dance teachers in New York, told me that he believed that the average young dancer has very little chance of succeeding if he doesn't have the help and support of his parents. Mr. Lazowski went on to say that a good education never hurt anybody and that along with his dancing each student should try to get a good academic education, since the more education a person has, the easier it is to get along in the arts.

One thing in particular he said impressed me very much, for it proved how much luckier we are here in New York than are the students in many great ballet schools abroad. There, in the state-owned school, students must take the test for admission when they are eight years old. Many are turned down, Mr. Lazowski said, because their talent does not show up till they are older. Even if these children attended other dancing schools and became fine dancers, they could never dance at the ballet or Opera, which are state-owned, as they do not accept students from other schools. Here we may go into any company at all — if we are only good enough. Mr. Lazowski had one bit of advice for us to take to heart. He said "Specialize. It is better to excel in one type of dancing than to be just good in several forms of the art."

young Dancers section

The works of more Contest Winners will appear in a future issue.



"Phantasy", water color, by Susan Rice, age 15, Houston, Texas. Emmamae Horn, dance teacher.

"Modern Dancers at Large", ink, by Ilene Sally Waxler, age 14, Bronx, New York. Studies at New Dance Group.

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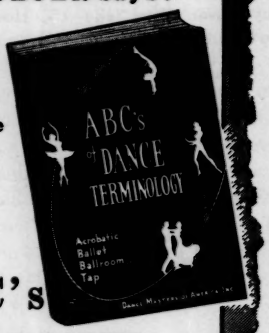

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Obituary for "Ballet"

(*continued from page* 17)

come. Last summer — so a local fan whose work makes him follow the English press told me — the reviews of the New York City Company sounded, in general, even intentionally obtuse. (For my part, after sampling a few I had to stop; I felt an acute attack of chauvinism coming on.) Buckle took the situation as an English as well as an artistic impropriety. And besides pillorying the august London "Times", he brought out a sheaf of really enlightening articles, the most original of which were his own and one by a young painter, Ronald Wilson.

Buckle influenced British taste by expressing his own more adventurous one. He kept looking. In a profusion of pictures, in special articles (many by Beaumont), and in the editor's commentary, "Ballet" offers the record of new ballets as they appeared in London and of English dancers. But it includes, richly illustrated as well, news from abroad; a special appreciation of the Royal Danish Ballet; accounts of all kinds of exotic dance styles seen by travellers or presented in London; vivid reminiscences by people of note; line drawings that the editor enjoyed looking at for a change; antiquarian iconography and texts in lively presentation. The energy of the editing is striking as one sees it expressed through the course of years. Buckle also took ballet lessons. He watched the development of young dancers. So, for instance, when David Blair was still a minor member of the Sadler's Wells' Junior company, it was he who took Dolin to see him dance; it turned out to be the decisive event in the career of this young man who at present is the only one of his generation who shows the gifts of a danseur noble of the very first quality. Buckle's guess then was wild, but it was lucky for England. And though so great and so unique an artist as Margot Fonteyn is showered on all sides with praise, Buckle's tributes, particularly the one when she was first to appear in New York, evoke her image with a delicacy of respect that is touching and poetic.

Naturally an English critic's chief concern is Sadler's Wells. In a sharp review of a new ballet, Buckle, touching on general questions it seemed to raise, spoke of the three directors, deValois, Lambert and Ashton, as the "three blind mice" of the nursery rhyme. It got him into real trouble. He found himself accused in the press of having caused the death of Lambert by his review. The accusation (by Sir Osbert Sitwell), though in vague words, seemed definite enough to people in the dance world, and Buckle would have been marked for life, if he had left it unchallenged. To future gossip it would not matter that the charge was untrue. The fact was that Constant Lambert, superbly gifted, proud and combative, had died a month after the notice on his new ballet. He had died of diabetes. But bad as it could become for Buckle, the charge was also ignominious to the memory of Lambert. It is a pity that Ninette deValois did not at once contradict it — for the sake of her dead friend and in view of Buckle's value to British ballet. Instead the accusation was repeated with emphasis. Buckle, abandoned by those who should most have defended him, was forced to clear up the shameful muddle in "Ballet", and he did it in a brilliant polemical piece. He emerged from this sordid and dangerous episode with honor, and everyone shook hands all around.

Buckle is at his dryest in danger. In his "Adventures of a Ballet Critic" — his own reminiscences occasionally printed in his magazine,—there are passages as dangerous as snapshots of well-known persons caught in absurd situations; they are not unkind at all, but very lifelike and very funny. He does not diminish the good qualities of his subjects when he makes one laugh at them. But the fact that the humor lies in the literally reported actions and words of his victims, leaves them no escape but to laugh at themselves. There are moments in an active life when this is difficult. Dame Ninette once exclaimed one was afraid to speak to him because one couldn't tell what he would print. "Aren't *you* afraid?" she asked me with indignation. "Of course", I answered timidly. "So you see!" she cried. But what I saw was that this dauntless woman was resenting his independence, resenting it volcanically like the Empire builder she is. And I realized how much personal courage goes into Dickie Buckle's aristocratic sense of humor.

"Ballet" had behind it the personal courage necessary for elegance. A colleague, Miss Manchester, when she was told that the magazine had folded, exclaimed, "He had to have it beautiful." It is the highest of professional tributes. The magazine tried for the distinction of appearance and of character that ballet itself demands, and it maintained that effort under every conceivable difficulty. To do so was Buckle's personal responsibility toward the art he loves, his act of loyal homage. This aristocratic attitude was the unexplained source of the fascination "Ballet" exercised. Buckle is not the only educated and intelligent Englishman who writes about ballet, not at all. The other British dance magazines are sound and earnest, but I find I rarely read them. Their character lacks romance. Odd that in London, a city so proud of its culture, so proud of being the capital of Western ballet, the one monthly that reflected this pride gracefully for an international audience should have been allowed to close. Now it will no longer sting with momentary shame and it will no longer inspire with faith either.

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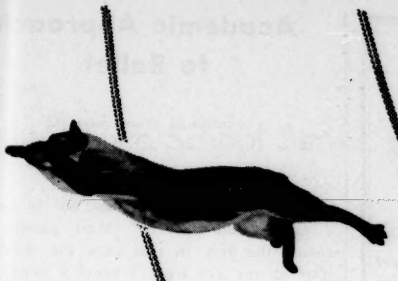

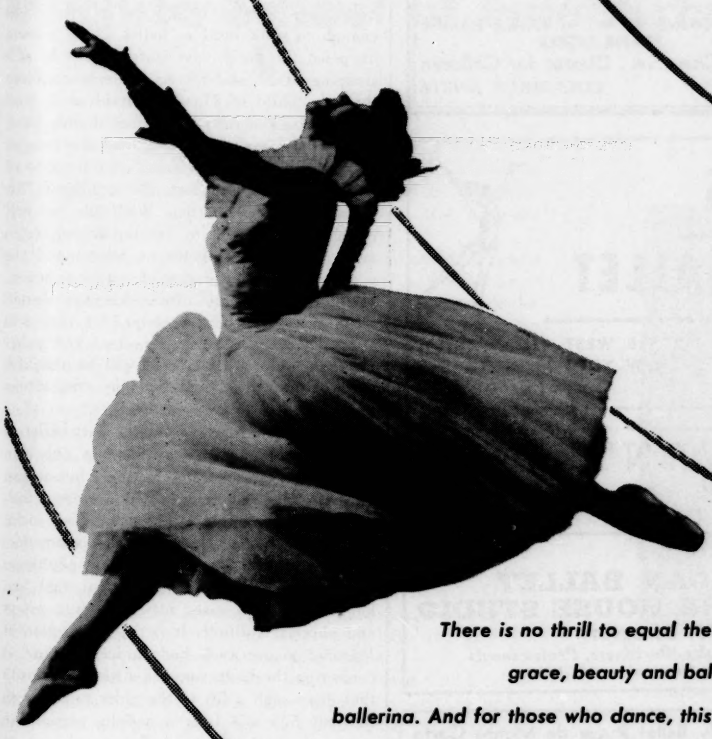

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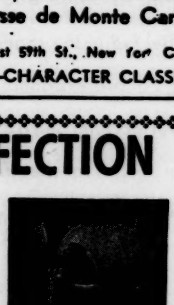

Academic Approach to Ballet

(*continued from page* 32)

formances? Or do you want her to become a professional dancer?" Most parents will choose the first. In that case, the child may start at any age from 3 years 9 months up. But if the child is to become a professional dancer the parent should be advised to wait until the 8th to 11th year. The teacher continues her advice:

"The child who starts dance training very early loses interest before she is really old enough to work hard at ballet. If, as seldom happens, the child who started at 4 is still studying at 11, she is very little more adept than the child of 11 who started at 8. And the latter is generally so fascinated with dancing that she is reading everything she can get on the subject, she is poring over pictures of famous dancers, in short, she is begging for a career as a ballerina. Whereas, the first child has been going to dancing school for so many years that it holds no allure, and she is now turning to thoughts of a more commonplace career. By no means has she wasted those years of study, however, for they will always be apparent in her posture and poise. Throughout her lifetime she will be thankful that she had them, and she may even return to ballet after a few years."

As to the adult who wants to start ballet, it should always be encouraged. Not only can ballet correct body imperfections, but it can be invaluable in helping adults overcome feelings of inferiority in the business or social world. Seldom does a person who commences dance study in her late teens or adulthood become a professional dancer, but that can happen in some cases of exceptional talent and physical aptitude. It is the satisfaction of learning to use one's body gracefully and of correcting the faults one has always lived with that gives such a lift to the older pupil. Even into the 50's and later a healthy person can receive enjoyment from ballet.

Many people think that all ballet dancers must dance on their toes. In this respect, too, the very young and the adult pupil are similar. Neither should be allowed to dance on her pointes. Celia Sparger, in her book "Anatomy and Ballet," has commented on this very well. She says: "The question really is, should a child do pointe work unless she is taking her dancing professionally. The once-a-week class can never be a suitable preparation for pointe work and what is gained by including it?" Though she is considering only the child, one may apply the same reasoning to the adult. There are rare exceptions who have actually overcome the handicaps of starting at a late age. But for all the others, there is no reason why the adult pupil should not do advanced ballet work in soft ballet shoes.

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• When the city of Wichita, Kansas, lost its University's Fine Arts Department fifteen years ago ten of its faculty members got together and bought the building which had lodged it. They formed a school which has continued to mushroom, and which now has three thousand students a week attending classes in that building or in one of its eight branches. They are presenting to the Mid-West an extraordinary opportunity for extensive training in the arts.

The curriculum includes a music department a university might be proud of, sections in art and languages and a well-developed dance department. All of these are included in the two major divisions of the school: the Youth Culture Department and the Music Department. As Aline Wealand Rhodes, live-wire head of the former puts it, the Wichita School is "a way of thinking", one which apparently makes a well-thought-out and conscientiously taught study of the arts appealing to students of all ages, for many years.

Pre-school children are members of the Kiddie Kollege, where they paint, do pantomimes, play rhythm games, and in general are gently introduced and prepared for whatever specializations may interest them later. After a while they may join classes in ballet, toe, acrobatic, tap, modern dance, pantomime and ballroom dancing. By way of the last mentioned, there is a basement ballroom, decorated with colorful murals from "Alice in Wonderland", which sees many a social gathering, including the activities of the Junior Dance Club, where boys and girls are taught social graces along with social dancing.

Advanced ballet students may join the Dance Guild, where classes include students from other schools as well as professionals and teachers. Each year the school invites some outstanding dancers to come and work with the group. It is possible for a member of the Guild to become a teacher-trainee and later graduate to faculty status.

So many dance pupils are taught, and so many presented in recitals each season (last year there were twenty-five performances) that the school has its own costumer, who owns a fabric shop and who is always available to help teachers select costumes and materials.

Incredibly, Mrs. Rhode's Youth Culture program includes even more activity, among which is training in dramatics, a children's theatre, classes in television technique and women's health courses. As indicated, the Music Department has its own comprehensive training, and most students know both divisions well.

Many a student of the Wichita School of Fine Arts has gone on to a professional career as a result of having had an opportunity to discover her talents, but many more who had no intention of becoming professional artists have, through the services of the school, made the arts a practical part of their interests forever after—a part of a normal way of living.

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Ballet on Discs

by M. Lurje

THE DEMON: Hindemith *Colosseum* 12" 1*p*: *CLPS* 1036

● We have come to associate Paul Hindemith's dance compositions with his "Four Temperaments" and more recently, his "Metamorphoses." Earlier, Hindemith wrote "Nobilissima Visione" for Massine and the Ballet Russe de Monte Carlo, but few of us have ever heard or read anything about Hindemith's first ballet, "The Demon." Therefore, this month's selection is based primarily upon the rarity of this particular score, which is almost never performed, but which in itself constituted one of the most important steps in Hindemith's recognition as a composer for the theatre.

"The Demon," which was given as a ballet-pantomime, was based on an idea by Max Krell and received its first performance at Duisburg, Germany in July of 1924. It received its second performance in August of that same year at the summer music festival of Frankfort. Those appear to be the only performances recorded by contemporary music and dance critics. All were moved and greatly impressed by the music which Hindemith produced for his ballet, yet it is strange and very indicative that no contemporary criticism mentions the name of the choreographer.

Briefly, the plot concerns the Demon, a prehistoric fairy personage of evil, who has been placed on earth presumably by the Devil (or if you prefer, by the powers of darkness) for the sole purpose of bringing misery to all those who may fall into his clutches. Two innocent young girls enter his domain and are soon prey to his seductive arts. The girls give themselves to him and become his willing slaves. However, this is but a prelude to the fate he has conceived for them. Before abandoning them, he opens their eyes to misery by parading before them all forms of cruelty. Knowing that they will never again free themselves from this vision of hopelessness, the Demon leaves the girls and returns to his cave to await his next victim.

The Scarlatti Orchestra di Napoli under the baton of Franco Caracciolo makes the Hindemith score an exciting event. Surfaces are good, and the recording sound is acceptable. Lack of familiarity with the score keeps this reviewer from a complete knowledge of cuts; also there are one or two places which present a question as to whether or not the clarinet has been faultily recorded or whether Hindemith is trying to achieve weird effect instead. But these are merely minor points. "The Demon" is pretty unusual and for those who like their ballet music slightly off the beaten track, this record should provide an interesting addition to many collections.

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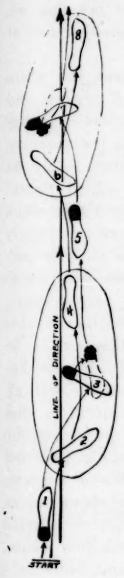
The Three-Step for Slow Foxtrot

(Best at Tempos of 30-40 M P M)

The following is reprinted from the December 1952 issue, describing the Three-Step Slow Waltz:

● The Three-Step is a step rhythm which can be used for both elementary and advanced dancing. With slight adaptations, it is applicable to the slow tempos of both Waltz and Foxtrot. In the Waltz the three passing steps correspond to the three even beats of the measure. In Foxtrot, a Quick, Slow sequence fits naturally the four beat measure.

Simply defined, the Three-Step is a rhythmic unit of three passing steps. It is most frequently used in its basic form to move forward or backward, straight or curving. The Three-Step can also be done in Grapevine Style or to make Right or Left Turns. Its rhythmic sequence of three passing steps is customarily used either singly or doubly (two units in succession — six steps).



The two Waltz figures illustrated in the December issue can be adapted very easily to fit the Slow Foxtrot tempo.

In Figure I — "The Three-Step Diagonal" — start the Three-Step (Footprints 1-2-3) with the right foot instead of the left; follow with a half box (Q Q S — Side Close Bwd); then a Bwd Three-Step, R F — L F — R F, finishing with a ¼ turn left — (Side Close Fwd — Q Q S).

In Figure II — "The Airplane Turn" — follow through the same as in diagram, except that the six steps are in a Q Q S, Q Q S rhythm.

To give character and rhythm to the Foxtrot Three-Step, the first two steps (Q Q) should have a semi-running style with a ball of foot rise and more forward tilt than in the typical walk or "Slow" step which completes the sequence. Moreover, to lead or follow properly into the Three-Step movement, a slight preliminary rise should be taken on the preceding "Slow".

Figure I. The Three-Step Turn Reversal

Footprint

1	— L F — S — Fwd		
2	— R F — Q — Fwd, turning Rt)		Half
3	— L F — Q — Swd, turning Rt)		Right
4	— R F — S — Bwd, turning Rt)		Turn
5	— L F — S — Bwd — preparing to turn Lt		
6	— R F — Q — Bwd — Bwd turning Lt)		Half
7	— L F — Q — Swd — turning Lt)		Left
8	— R F — S — Fwd onto L O D)		Turn

Figure II. Open Left Turn Combination

Footprint

1 — L F — Q — Fwd, turning Lt
2 — R F — Q — Swd, turning Lt
3 — L F — S — As R F at F P 2 continues the Lt turn with a foot swivel, L F moves Bwd on L O D — Lady in outside position at Man's Rt
4 — R F — Q — Bwd, toe in, continuing Lt turn
5 — L F — Q — As R F at F P 4 continues Lt turn with foot swivel L F closes firmly against R F
6 — R F — S — Fwd on L O D — Lady in Outside Right Position

The first half (Footprints 1-2-3) is a travel turn. The second half (Footprints 4-5-6) is a stationary turn. The two halves are used in alternation. When the Man takes Footprint 1, the Lady takes Footprint 4; when the Man starts the stationary turn at Footprint 4, the Lady is travelling around the Man starting with Footprint 1.

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Greek Theatre

(*continued from page* 13)

palace steps while the people of Thebes ask his help against the disasters overcoming them. With the entrance of the chorus, and their supplication to the gods, the drama unfolds.

In "Electra", the all-woman chorus is principally arranged in two single lines, which, like two arrows, converge behind the central figure of Electra. Most of their gestures and lamentations are directed toward her. Often they become the voice of her conscience, as at the point when she asks her sister to join her in avenging the death of her father. As she talks of the murders she contemplates the chorus warns her against so terrible a deed, telling her that it is wrong to even think of such a thing. When she bemoans the death of her father, the chorus becomes the voice of the playwright and leans sympathetically toward her to remind her that we are mortals, and we must all know the taste of death (see photograph).

Although the choruses in these two plays have much carefully designated gesture and floor pattern, and although their entire bodies are used constantly to heighten the meaning and coloration of the action, they rarely do what might conventionally be called dance. Only once in these plays is there a time when words and movement spill over completely into music and dance. It is the pathetic moment in "Oedipus" when the king tries frantically to imagine who his parents were. He is torn between a fear of the inexplicable and the hopeful knowledge that surely he must have had worthy parents, for he has been a wise and good king. And so, with almost ecstatic eagerness he conjectures that he was born of Pan — perhaps of Apollo. The chorus, sympathetic to his plight and eager to bolster his fear-shadowed courage, form a circle around him as he stands on an altar-like pedestal. The dance they do is based on Yporchima, an ancient Greek folk dance.

In a sense this use of a round dance in a Greek tragedy closes an artistic circle that began in the most ancient of times — in the era when simple dance and song around a sacrificial altar first gave rise to play acting. This in turn gave rise to the formal playwriting out of which grew the great Greek classic theatre that we have tried to recreate in all its original vigor for the audiences of today.

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Studio Management: No. 9

A rose is a rose is a rose

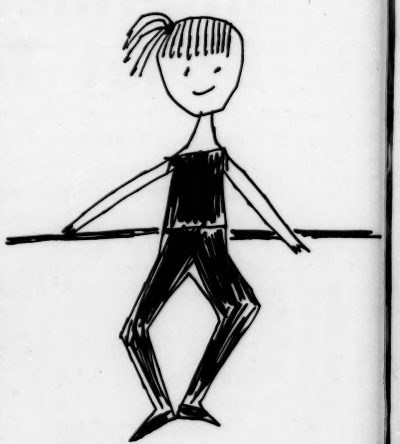
by Toni Holmstock

● The personal habits of students in a dancing class should be the concern of every studio manager. How often, on walking into a dance studio does the air remind one of a prize fighter's gym? It is true that a somewhat similar kind of activity is going on, but can't dancers smell sweeter than fighters?

The circulation of air in a dance studio is probably the biggest problem to cope with. Although it is important not to create a draught because of open windows, a certain amount of fresh air is desirable during class periods. Frequently, students who are working near an open window complain of being cold, while the ones on the other side of the room complain of the heat. Both are perspiring freely because they are exercising, and both have legitimate arguments. Of course the problem exists because most studios are not built or equipped to take complete care of this problem. However, there are ways to get around it, and to keep the studio smelling fresh.

Whenever possible, between classes, the studios, dressing rooms, and offices should be thoroughly aired. At no time should food or refuse be allowed to remain in the studio overnight. Adequate provision should be made for left-over snacks, coke bottles, etc. Shower rooms should be checked for wet towels, perpetually wet spots on the floor, forgotten practice clothes, etc.

Many students seem to think that merely cooling off and letting their practice clothes



dry will take care of any perspiration odors. This is far from the truth. A rule should be established in the very beginning that no practice clothes be allowed to hang in the dressing rooms even overnight. They should be taken home and washed after each wearing. To avoid the excuse that the student has only one pair of tights or one leotard, he should be instructed at registration to provide himself with at least two, if he intends to take more than one class a week. When washing woolens, one should use tepid water, rinse thoroughly and then roll in a towel, *never* wring out. Hang the garment in an airy place, and never wear it until it is thoroughly dry.

Where there are showers available, students sometimes avoid them because they are messy and unpleasant. This situation should be remedied and students should be encouraged to bathe and change their clothes after class. However, they should realize that this will not take care of everything, and of course it is important that they also realize that dousing with perfume or toilet water can be as unpleasant as the body odor itself. Good care of the hair also helps the over-all picture.

Perhaps the best safeguard against unpleasantness is to talk with the whole group at the very beginning of the year, and explain openly and simply about personal habits. Mention deodorants as a *must*, and showering after each class as a very good way to avoid offensive body odors. When the class is spoken to as a whole, there is little danger of affecting the feelings of the overly sensitive student. Occasionally, individual students who are the worst offenders are the last to heed general advice or instruction in this matter. In this case, there should not be any hesitation in singling out these people and talking to them in private.

It should be remembered that all the good habits mentioned here, help not only to prevent unpleasantness in the dance studio, but they also help keep a dancer's body healthy and energetic.

To sum up these points briefly:

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2. Adequate bathing facilities.
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Dancer's Dilemma

(continued from page 23)

Rosario and Antonio in Paris, on one of their last tours together.

Of Spanish ancestry, Roberto was born in Guatemala, where his grandfather was president of the country. Due to a political upheaval the family quickly transported itself to near-by Mexico when Roberto was a child. On his paternal side there has been a long history of Spanish artists, including Roberto's father, a well-known Mexican painter today. Early in his life the boy was interested in painting and theatre. Always an organizer, he had great fun in forming little theatrical groups and performing for neighbors. But, he had an even stronger ambition.

To a child of Spanish blood wanting to be a famous bullfighter is like wanting to be a star baseball player in the United States. Roberto dreamed his dream and tried to make it over into reality. He and some young friends managed to buy an inferior bull with which they could practice their Veronicas and Banderillas. Roberto was gored by the bull. During his recovery the doctor suggested that the frail boy should have some dance training to help him regain his health. That was the beginning of a new ambition into which all the daring and creativity of the young man has since been channelled.

Roberto studied ballet and character dancing first in San Francisco, and since then, everywhere he has been; like most dancers, he is an insatiable student. He had been studying only a short time when he became a member of the corps de ballet of the San Francisco Ballet. From 1947 to 1949 he danced with the company of Rosario and Antonio. For almost two years after that, on European and American tours, he was the leading male dancer with Ana Maria. In 1950, under the auspices of Dance Circle he gave a performance at the 92nd Street "Y" in New York, his first with his own concert group. Since then he has continued with a small company,

a singer, guitarist, three supporting dancers plus leading dancers Aida Ramirez, (his wife), and himself. With much success they have had nightclub and concert engagements in South America, the West Indies and the United States. A second New York concert was planned for this spring.

Into this company has gone much preliminary work towards the realization of Iglesias' greatest dream, that of becoming a really important choreographer of Spanish dance. Although he has used the misleading title, "Selecciones de Ballet Espanol," his programs have actually included a good deal of folk material, flamenco dances, dances in the classic style as well as a number of original works. These are based on Spanish themes but choreographed in a style that combines Spanish and classic techniques. On the matter of choreography he feels very strongly. "During the last quarter century," he says, "Spain has given birth to many great creative artists: Picasso, Dali, Garcia Lorca, de Falla, Turina, etc. But the dance has not kept pace with the progress of its sister arts. We must examine the wealth of folk material, not only to interpret it, but also to use it creatively, as, for instance, de Falla has used folk material to make an 'El Amor Brujo'."

For Iglesias one of the most painful aspects of accepting Rosario's invitation is the giving up of his prospering little company; he feels strongly about leaving anything incompleted. But Rosario has made it easier. She has promised that he may choreograph works for the company-to-be. And so, in mid-January Roberto Iglesias leaves the States to start a new venture. His wife goes with him to be the company's second female lead.

In talking about the decision Iglesias says, "I feel, how shall I say," and he halts for a second, "I feel a great happiness that causes me to get up and do the jota, but at the same time I feel anxiety and a deep sadness. Rosario and Antonio are my dear friends, and I regret that my good fortune must come at the expense of a misunderstanding between two great artists whom I love."

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henry j. parker

The Knee Problem

• I'm afraid I'm still a little jeep-happy fro my trip to Korea, but I want to say that dancing for the boys over there was an unforgettable experience. They need shows ba and when they get them, their enthusiasm tremendous.

The day after I arrived back in New York, I received a letter from a young student who has been following my articles in DANCE Magazine. This young man wrote: "Mr. Tapps: I can't seem to get my knees to re main straight while I'm tapping." Well, m friends, my comment on this is that you are not supposed to keep your knees straigh *while tapping!* Let me try to clear this u

When actually doing tap steps, the knees must be very free. They should be constantly bending and straightening as different exercises and steps are being executed. If the dancer does try to do his tap steps with knees perfectly straight, he will look like a walking dummy, because there will be no springiness to his movements. Can you imagine ballet dancing without the plié?

The action of the knees in tap dancing is very much the same as it is in walking. Only when performing such movements as a kick, leap or extension does the leg straighten. Or, when the dancer is doing an exercise or step in which one foot (say the right) is doing the tapping, then the standing leg (the left) is kept straight. But, there must always be

Georgie Tapps practicing in his studio.

Basic facts and technique of tap dancing

by George Tapps

a slightly bent knee in the leg that is tapping.

Another important point: try not to turn the knees in! This is difficult to do, as really good tap dancing is done with the feet pointing straight ahead and this seems to cause the knees to curve inward naturally. But if you concentrate while practicing you will soon be able to give the illusion of straight knees and feet turned out, while you are actually doing just the opposite.

Perhaps you will ask, "What is so important about giving the illusion of straight knees and turned out feet?" My answer is, "Nothing — if you're content to be a sloppy dancer!" But clean technique comes only with practice, and technique is not achieved by the student who talks through a practice session or sits in a chair criticizing what his fellow student is trying to do. But, if you love dancing, are willing to work, and will not be content to be less than a good dancer, then when you practice, watch those knees!

Apropos of all this: I was beginning a rehearsal the other day when a young lady whom I have tried to help on occasion, knocked on my door and asked if she could come in and watch me work out. I said "yes", of course, and started doing the tap exercises which always precede my work on dances. Halfway through these exercises (boring, I admit) she yawned. I stopped my pianist and asked the visitor if she was tired. She said "no" but that she was surprised to see me wasting my time with "that sort of stuff!" My pianist and I looked at each other in dead silence, and then I turned to the girl and said: "Do you ever practice the exercises I showed you several months ago?"

"Oh, no", she said, "I learned those very well — I just do my routines now. I don't need the exercises."

My first impulse was to hit her over the head with a tap shoe, but instead I asked her to do a routine for me. She did, and it was like watching a baby learning to walk. And this girl has been dancing for seven years! I was appalled at her attitude even more than her dancing, and I told her that if she didn't start to practice seriously and correctly she should stop dancing. Since I had last seen her dance she had gone backward instead of forward. It's a pity because she has talent. But talent that is badly directed, or talent in a lazy person, is more hopeless than no talent at all.

Now back to the knees. Just remember that when you practice and find your knees bending a little, don't be discouraged or annoyed, because you're doing exactly what you should be doing!

We'll take up the shoulders next month, and in the meantime, my friends, do yourselves and me a favor — practice the basic exercises of my early articles.

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DANCE Magazine

1841 Broadway, New York 23, N. Y.

Cinerama

(*continued from page* 27)

entirely in terms of how the dance will look on a stage. If he wishes to disregard the montage or editing approach which is so vital to the regular cinema, he may do so. If he wants a line of dancers thirty persons long stretching across the screen, he need no longer fear that the individual performers will look like fly specks.

4. *Will Cinerama abolish the long-shot, medium-shot, close-shot technique?* By no means, but the urgent need for editorial-type construction is no longer there. Nevertheless, the current Cinerama presentation uses the editorial technique quite a bit. The result is a further pointing up of the already powerful dramatic effect proceeding from the combination of panoramic sweep, heightened three-dimensional illusion and stereophonic sound. Choreographers will still do well to study standard film technique (ed.: *as indicated in Mr. Postal's September* DANCE Magazine *article*).

5. *Will Cinerama permit the choreographer to use space as an integral part of a dance composition?* Emphatically, yes.

In the conventional screen, as in television, empty space is generally frowned upon because it tends to make people look minute. The pressure is always on to fill up the frame. For this reason, a dancer doing a long series of *tours enchainés* across a stage is usually "panned" by the camera and comes out as follows on the regular screen: The dancer furiously executes her turns in one spot while the background races past her sideways. This can be quite effective cinematically, but in life, it is the stage that stands still and the dancer that moves. The spectator's eyes and often head, too, follow the dancer as she moves. The psychological importance of the combined head and eye movements should not be underestimated by those who clamor for a kinesthetic response to dance.

6. *Is the stereophonic sound of Cinerama of any value to the choreographer?* If he decides to blow a trumpet off-stage left, he can now expect the sound to come from off-stage left, instead of from a big loudspeaker directly behind the screen, as in the conventional motion picture.

If the solo dancer enters from the side *sur les pointes*, the music can also enter from the side *sur les pointes*, as it were, and travel along with her.

If it is desired to have the dancers leap, one after the other, over the heads of the audience and toward the rear of the house, the music, too, can be made to leap over the heads of the spectators toward the rear of the house. This is made possible by the multiple loud-speakers of Cinerama and the way they are placed in the theatre.

7. *How about the distortions of Cinerama?* Anybody who has seen the early silent films, or who remembers the arrival of the "talkies"

in 1929, will concede that Cinerama has been born almost fully developed by comparison with the crudeness of these earlier forms of the film medium. Or you might consider what television was like five years ago, and remember how well it is received by the public today although it is still imperfect. A little time and money will certainly clear away the few remaining Cinerama "quirks".

8. *To what extent does the current Cinerama presentation make use of the dance?* It contains a number of dance sequences, but they do not even begin to scratch the surface of the broad possibilities of Cinerama from the standpoint of dance composition.

There is a fragment of "ballet". Also a bit of Spanish folk dancing which, happily, conveys an authentic feeling. This particular piece takes on great dramatic immediacy from the fact that we, the audience, are permitted to see not only the Spanish dancers themselves, but the audience which is watching the dancers, as well. Thus, psychologically we, too, become part of that same Spanish audience. This sort of feeling cannot be duplicated on a conventional screen, it can only be approximated through editorial juxtapositions. The moving picture technique is one which uses its own cinematic devices which can be creative within its own framework. Here is another approach.

The current program also uses dances in the well-known Triumphal Procession from the last act of "Aida", shown to us in actual performance on the stage of La Scala in Milan. Once again, the feeling of *being there*, this time in the opera house itself, is breathtaking,—more so, in the opinion of this writer than the dance composition itself. The latter is more distinguished for the technique of certain individual dancers than for the resourcefulness of its choreography.

A few snatches of strictly pseudo-ballet appear in the Florida sequence: Girls racing along on water skiis do *arabesques* and *développés*, among other things. The fact that the latter would not pass muster in the four-year-old class of a ballet school does not detract from the audience's obvious enjoyment of the pretty girls.

The Cinerama people will certainly be making overtures to various American choreographers and also to composers who are accustomed to working for the dance. There is no law that prevents choreographers, composers and dancers from making a few overtures themselves.

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Season in Review

(*continued from page* 9)

Clad in flesh colored tights and leotards with the thighs outlined in shirred satin, they kick and plunge energetically in unison. A beetle (Todd Bolender) crawls across the stage and frightens away all but the blue clad soloist (Tanaquil LeClercq), who has a brief encounter with him and leaves.

Dainty bell-like forms are lowered against the black backdrop, and a plaintive oriental theme accompanies a sort of hotcha version of "The Cage". The dancers are clad in sequined bras and fanciful wired headdresses with trembling feelers that transform them into stylish insects. Miss LeClercq, harlequin masked and blue winged, resembles a slender dragon fly.

Again the beetle brings a sombre note. This time the dragon fly remains to perform a compelling pas de deux with him. He kneels throughout while the girl bends and balances above him, seemingly hypnotized by his shiny ugliness. In this interlude Balanchine has actually created an entire dance around the curiously decadent innocence of Tanaquil LeClercq's stage personality.

The ballet ended in cheerful banality when Nicholas Magallanes (who had partnered Miss LeClercq in the opening sections) flapped on with enormous wings to chase the beetle. The entire corps joined in the flapping and used their wings to create the kind of geometric patterns one sees in presentation house finales.

It is almost inevitable to outline "Metamorphoses" in terms of its ingenious but garish costumes. The dancing, with the exception of the "beetle pas de deux," hovers on the contrived. In fact, sometimes we wished the dancers would hold still so that we could concentrate on the colorful music.

Both "Scotch Symphony" and "Metamorphoses" have substituted facility for the inner strength that lies in Balanchine's older works like "Serenade," "Four Temperaments," "Symphonie Concertante," and "Concerto Barocco." In form, these works are like giant rivers — ever shifting and changing and adventuring, yet firmly contained within their stylistic borders.

(*to be continued*)

Helen McGehee
YM-YWHA
November 1, 1952

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This was especially true of her new works. The first, called "First Light," (Lester), was a group piece for six men. According to its

(*continued on page* 59)

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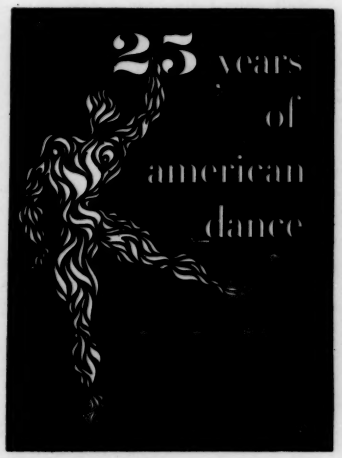

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title, it should have been some sort of voyage of discovery. Instead it had the studied quality of an exercise — and a strange exercise it was. For Miss McGehee tried to graft her personal movement style onto the bodies of stalwart men. Her own style is, of course, linked to her tiny lithe body. She undulates her torso and arms with the strange gelatinous boniness of a starfish. Moments of sudden dynamic change are comparatively rare. When this same movement was given to the men, the effect was curiously inexpressive and diffuse.

In her second new work, "La Intrusa", Miss McGehee devised a Spanish legend of death to an eerily plaintive score by Calabro. Since the little work was without dramatic motivation, the struggles between Death (Miss McGehee) and a gypsy (Stuart Hodes) and the gypsy's beloved (Miriam Cole) were conflicts in name only. Miss McGehee has merely outlined her dance.

The chief strength of the program lay in Miss McGehee's older works. Additional performing has helped her to dig more deeply into them so they have a richly kneaded texture that is a quite satisfying substitute for the passion her dances lack.

In addition to the dancers already mentioned, Miss McGehee was assisted principally by Joan Skinner and Jack Moore. Eugene Lester and Tom Ribbink accompanied.

Sinda Iberia & Ensemble
YM-YWHA — November 15, 1952

• Sinda Iberia is a Spanish dancer of considerable accomplishment. Her basic technique is sound. Her torso is, as the Spanish say, "bien asentado" or "well seated." Her taconeo is strong and varied. Her castanet work is clear though not very nuanced. Her ballet style (always so mercilessly revealed in the "Bolero Clásico") is far above average and includes a batterie and elevation that are all the more remarkable when one considers her weight. And she has a raucous pleasure-in-performing. Why, then, is she not a fully satisfying exponent of the Spanish dance?

The Spanish repertoire allotted to women contains much that is fiery and rebellious and much that is gentle and disciplined. But nowhere in Miss Iberia's dancing could one find warmth and sweetness. She shuns the softly curving shoulder, the daintily lifted foot, the disarming smile and purring castanets that made dancers like Argentina and Argentinita, for example, so captivating. Sinda Iberia takes no chances on winning her audience. She beats it into submission with wild bursts of energy and flinty flirtatiousness. Yet only in dances like "Baile Gitano" and "La Corrida", where the male and female roles are not so sharply differentiated, is this approach really valid.

Miss Iberia was assisted by two male dancers, Matteo Vittucci and Paco Gallo. Of the two, Mr. Vittucci had far more firmness of line. But he has a way to go before he is

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Musical interludes were entrusted to Maurice Nadelle, a competent but colorless pianist; Fernando Sirvent, a truly sensitive Flamenco guitarist; and Orestes Menendez, a Flamenco singer whose fine command of the haunting "cante jondo" technique was marred by a crooning voice quality.

Choreographers' Workshop YM-YWHA — November 26, 1952

• One does not ask that the work of a young choreographer be a model of structural sophistication and craftsmanship. But one can and should ask that it be alive — that it have a sense of adventure and discovery.

Of the new works on the Choreographers' Workshop program, only two had any vestige of creative vitality. They were Shirley Broughton's "Quartet" and Tom Ribbink's "Night Music". In "Quartet" (Morton Feldman) Miss Broughton projected her own pleasure in the muscularity-of-movement onto four dancers (herself, Joan Skinner, Arthur Mitchell, and Charles Queenan). The result was a movement study whose plunging vivacity pleased the eye, even if it did not especially stir the heart. The dance was accompanied by inappropriately timid tickles on the piano.

Tom Ribbink's trio, "Night Music" (Milhaud) was a static, insecure, but somehow intense attempt to probe the visual possibilities of three slowly moving female figures (Matt Turney, Leslie Snow, and Sanae Kawaguchi). The result was more akin to sculpture than dance, yet in it the choreographer manifested a real love for the curve and flow of the body in semi-repose.

Frank Westbrook and Robert Joffrey handle movement with confidence. Mr. Westbrook's trio, "Vertigo 1952" (originally presented in 1949 on a Theatre Dance program) is a pert commentary on repression and its release in dream life. In his picture of a secretary and the men in her life, Mr. Westbrook gave a lively dance impetus to pantomimic movement. And he was helped by three first rate dancers Rudy Tone, Bill Bradley, Virginia Conwell.

Robert Joffrey's "Scaramouche" (John Strauss) also had a dream theme — that of the unpopular adolescent (danced with élan by Jonathan Watts) who fancies himself the center of female attention. The dance was busy and bright and showed a nice facility with ballet movement. But were it not for the youth and zest of the performers (all from the High School of Performing Arts) it would have been painfully coy.

As a choreographer, Bill Hooks has imagination marred by uneven taste. And he often falls back upon elements other than dance to make his points. Two sections of his "Folk Suite" ("Dream" and "A Case of Insanity") remain fresh approaches to traditional songs — with a clear eye for grouping and patterning in space. But to these Mr. Hooks has added a new opener called "The Lady and the Bear," that was embarrassingly literal.

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Mr. Hooks' new work, "Grigri" (Tony Clark) outlines a conflict between two women in love with the same man. Mr. Hooks became so involved with placing the dancers in effective tableaux and in creating some sort of stylized musical comedy atmosphere that the dancing never achieved an anatomy of its own. He further hampered himself with amateur (with the exception of Joy Williams) dancers and designer (Nicolas Georgiadis).

(continued from page 4)

More News Notes . . .

Sophia Delza will be doing a program of Chinese Action Dances for the Ethical Culture Society on Jan. 29th . . . Senia Solomonoff leaves for London, Paris and Rome on Dec. 27th. In London he will be the guest of Cyril Beaumont . . . Juana just returned from Hawaii, will give two special courses at the Ethnological Dance Center, one in January in Armenian and Yugoslav dance and one in February for North African Dance . . . On Dec. 13th the Brooklyn Museum presented Asadata Dafora and group in "The Drama of African Dance from the village of Batanga, West Africa" . . . On Jan. 18th at 2.30 p.m. Helen Butleroff presents three ballets by a Junior Ballet Company at the Hunter Playhouse. Open to the public.

At the Schools . . .

Pupils of Eileen O'Connor gave a studio performance on Dec. 7th which included technique demonstrations and student dances.

Leroy Thayer, DMA's secretary, presented a gala production of "Nutcracker Suite" for the civic organizations of Salisbury, Md. Dorothy Wescott choreographed.

All the proceeds from Eva Verady's Children's Theatre Guild in Long Island City were given to the Sister Kenny Foundation . . . The Musical Playhouse, 1415 Locust St., Phila., Pa. is interested in contacting ballet dancers over 15 who want performance experience . . . A few scholarships are open for the Kluenter-Multiades studios, 330 East 56th St. . . . Students of Joseph Rickard and Paco Lucena in Hollywood gave a Dec. 6th recital of Spanish and ballet compositions.

Association news . . .

N. Y. Society's Dec. 14th meeting included in its faculty Patrick Mastrolia, Eva Varady, Sarah Vashon and Adelaide Courtney . . . See page 28 for a picture of Florence Cowanova receiving a state charter for the Pennsylvania Association from Governor Fine . . . Vida Blunden taught tap, character and ballet work at that association's Dec. 7th meeting.

DMA's Connecticut Dance Club held its December meeting in the handsome new studio of Constance Guetens in West Haven . . . D.M. of Wisconsin met in Milwaukee on Nov. 16 for an all-day forum . . . In Ohio, Club #16 had a half-day meeting that included a class in Japanese dances by a new member, Bernice Lear . . . Ballet star Leon Danielian headed the faculty for the DEA's Nov. 30th meeting. Eugene Van Grona, Huapala, Mary Jane Brown and Donald Sawyer complete the faculty.

Forty-odd chapters of NADAA hold local elections in Dec. The Manhattan chapter held its on Nov. 14th with the following results: Pres. Virginia Wheeler, 1st Vice Pres. Gertrude Hallenbeck; 2nd Vice Pres. Dorothy Toland, Sec'y-Treas. Charlotte Pollak . . . Sounds like an innovation at the Hollywood chapter. The Oct. 26th all-day meeting had free luncheon included in the package.

Being newsy . . .

Gertrude Hallenbeck marries M. Robert Cashvan of Maharam's on Dec. 14th . . . Associated Fabrics has its biggest catalog yet — available free of charge to dance school heads who write on their school stationery.

News from California . . .

Eugene Loring is currently staging the dance for Universal-International's "The Golden Blade" in which Olga Lunick will make her film debut as featured dancer.

Marjorie Jean, director of the Nick Castle studios, invited Marge and Gower Champion, Gene Nelson, Nanette Fabray and Ted Hook to judge the annual children's scholarship contest. The winner's were Lonnie Dale, Ken Jacoby, Jo Anne Franklin, and Lorene Yarvell.

The Metro lot is a bee hive with Michael Kidd choreographing four of five numbers simultaneously for "The Bandwagon". In it Kidd reverts to the old days of lavish production numbers on a big scale and this tops them all! With Fred Astaire in the picture, producer Arthur Freed, director Vincente Minelli, Adolph Deutsch, Arthur Schwartz and Roger Eden in the musical department and sets by Oliver Smith — this should be THE picture of 1953. Among the dancers is a "wicked trio", Ellen Ray, Bert May and Jimmy Thompson. Kidd next does the dances for Cole Porters "Can Can".

Warner Brothers have contracted Jack Donahue for the technicolor musical "Calamity Jane" which will star Doris Day, Howard Keel, Allyn McLerie and Gene Nelson. Ernest Flatt will assist with the choreography.

Ann Austin choreographed for the Yma Sumac Dancers who open on Dec. 22nd at the Edgewater Beach Hotel, Chicago. The group consists of Marilyn Crane, Walter Koremin and David Middleton.

Vonn Hamilton will stage the Studebaker Show at the Shrine Auditorium in Jan.

The Players Ring Theatre has set Lawrence Maldonado to choreograph "Little Claus" from the tales of "Hans Christian Andersen" as the premiere production in their Children's Theatre . . . Bob Gilbert to stage the floorshow for the grand opening of Las Vegas' new Sands Hotel . . . Oriental dancer Sujata is set for the dramatic lead in a one hour telefilm "Oriental Nights" to be produced by Mary Reeves and Basso Loo . . . Hermes Pan choreographs "Years Ago" for MGM . . . Warner Brothers have purchased "High Button Shoes" to be produced as their big 1953 musical . . . Producer Jack Present will start a West Coast company of "Lend an Ear" in addition to a touring company. Casting not yet set.

Chicago News . . .

Mary Hinkson's performance in New York City Opera's production of "Bluebeard's Castle" was the occasion for a visit to Chicago of some fifty "dance majors" from the University of Wisconsin. The group came from Madison to witness the triumph of former classmate and teacher Hinkson, Dance department faculty Margaret H'Doubler, Louise Kloepper and Shirley Genther were among the gala crowd in the Opera House.

The Slavenska-Franklin Ballet was very much applauded in "Streetcar Named Desire" and who could resist Danilova giving her best performance of Danilova in "Mlle. Fifi"? However, not unnoticed by the dance community was the more than usual dance proficiency of the company.

Sybil Shearer is presenting a full program ballet with a cast of 160 on Dec. 21. "The Christmas Wish" is its name.

Ballet Russe de Monte Carlo Concert Company was within commuting distance of Chicago for a week and most of the avid balletgoers caught a few performances. The general impression was excellent. The small repertoire means a well-rehearsed show — the same one is danced every night. Moscelyne Larkin and Anna Istomina alternate in "Swan Lake", "Cirque de Deux" and "Bluebird" and both are dancing well. Ballet master Roman Jasinsky hasn't looked so relaxed nor danced so easily in years. Rachel Chapman, at one of the two accompanying pianos, assures expert musical assistance, and the Mme. Pourmel supervised costumes are of big-company quality. All this makes for more satisfied "community customers" than many a small ballet troupe has had.

Ann Barzel

London Newsletter . . .

Marie Rambert brought her company to the charming Lyric Theatre at Hammersmith for two weeks from December 2nd. Augmented by guest artists Sally Gilmour, Joyce Graeme, Margaret Scott and Sara Luzita, all former members of the company, the Ballet Rambert had more strength than for several years and in true Rambert fashion there were several interesting young dancers to discover as well — notably young Alexander Bennett, a boy of exceptional promise. Sally Gilmour's performances were, alas, her farewell to the London stage as she is returning to Australia. She danced Walter Gore's "Confessional", based on Brown-

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ings poem, and received great ovations from a loving public.

Walter Gore himself appeared with the Sadler's Wells Theatre Ballet for the opening of their season on December 10th as the Rake in "The Rake's Progress" a role he created nearly twenty years ago and in which he is still superb.

Although **Margot Fonteyn** is making good progress in her recovery from a mild attack of diphtheria, she is not expected back at Covent Garden until February, **Beryl Grey** will instead dance Odette-Odile in "Le Lac des Cygnes" when a new production of the ballet is given on December 18th at a Gala Benefit

Nadia Nerina and **Alexis Rassine** appeared in the main roles in Ashton's delightful "Sylvia" in December and both gave good performances. Nerina, young, immature yet glowing with an exciting vitality and brilliance of attack, has progressed enormously in the last year. On December 20th she danced for the first time Odette-Odile, again partnered by Rassine. Two other "promotions" in sight are **Rowena Jackson** to Odette-Odile (January 3rd) and **Rosemary Lindsay** to Swanilda in "Coppelia" (January 10th).

Violetta Elvin left London on November 21st on her way to Italy where she is to dance at La Scala, Milan, as guest artist until the end of January. Her first appearance was in a new production of "Macbeth" on the opening night of the opera season at the special request of conductor de Sabata. She was also due to dance "Swan Lake", "Petrouchka", "Ballet Imperial" and the Dance of the Hours in "La Gioconda".

Michael Charnley, a young choreographer discovered by Ballet Workshop, who has since worked for Festival Ballet ("Symphony for Fun") and Ballet Rambert ("Movimientos"), is now turning his attention to television. He recently choreographed and danced in a programme called Dance Contrasts in which, with producer Christian Simpson, he attempted a new "choreography for cameras" — a technique which discarded such stage conventions as exits and entrances into the wings — using popular music and jazz and a style of movement that tried to synthesize ballet and modern dance.

Mary Clarke

News from Milan . . .

I have just seen a rehearsal of "Les Creatures de Prometee" (music: Beethoven, original choreography: Vigano, Vienna 1801; Present re-constructed choreography: Milloss) which the La Scala ballet will present this season, and I am aware of enormous improvement in interpretation, technique and efficiency noticeable in the principals and in the corps. One year of schooling under the direction of **Esme Bulness;** the work of resident choreographer **Milloss** and others like **Balanchine** and **Massine;** the opportunity for small tours in the provinces; the comparison with international stars who danced as guests and more attention given to the ballet company by director general **Ghiringhelli** have all contributed to giving the troupe a new spirit.

"Les Creatures de Prometee" is a grand affair with plenty of scenery, costumes and dancers. All 65 members of the company dance in it, plus many of the pupils from the school. Milloss is also choreographing the dances for Verdi's "Macbeth", which will open the season on December 7th. Others of his old ballets will also be presented but he will not be the resident choreographer and director of the company as in previous years. Instead it will be **Leonide Massine** who has been here rehearsing his "Capriccio Espagnol" with **Antonio** appearing in it. Massine is also choreographing the ballets in Ponchielli's "Gioconda". The famous "Dance of the Hours" will be danced by 24 girls and 12 boys while the lead will be taken by **Violetta Elvin.**

Luigi Gario

Much New from Paris . . .

The press here is full of awareness of the "good-will ambassadorial" success of **Renee Jeanmaire** and **Roland Petit** in "Hans Christian Andersen".

Roland Petit has shelved a musical at the Marigny Theatre in order to revive his **Ballets de Paris,** for which he is preparing four new ballets. These are "Hollywood", a classical ballet still untitled, "An Offenbach Evening" and "Le Loup" by **Jean Anouilh.** Jeanmaire to star in all of them.

At the Theatre des Champs Elysees the **Ballets of Paul Goube** (composed mostly of former members of Opera Comique) made their debut with "Variations" by **Cesar Franck** and "Variations and Fugue" by **Benjamin Britten,** starring **Lucette Darsonval** and **Michel Rayne** of the Opera. The coup of the evening was "Dorian Gray" (premiered in Barcelona last June), written by actor **Jean Marais** who mimes the part of the figure in the famous portrait. American **George Reich** danced Dorian Gray in the flesh. Composer **Ned Rorem,** also an American, has just returned although he has lived here in the past as winner of numerous awards and prizes.

The **Grand Ballet of the Marquis de Cuevas** continues a successful season until the middle of January . . . **Bronislava Nijinska** has just choreographed Saint-Saens' "Rondo Capriccio" to star **Rosella Hightower** and **George Skibine.** Another de Cuevas novelty is "The Two Rivals", choreography by **Ana Ricarda,** music by **Manuel Infante,** sets and costumes by **Capuletti.** The story takes place in the wings of a Spanish theatre around 1860. A new ballet by novelist **Philippe Heriat,** "Piege de Lumiere" is scheduled for late December. Hightower and **Serge Golovine** to be starred in an atmosphere of equatorial jungle. The Marquis will present his latest discovery, **Raymond Larrain,** a new choreographer who also designs his own sets, in the "Legend of the Three Sisters".

Serge Lifar is back from Japan. In Casablanca he gave three galas with **Vera Vyroubova, Irene Skorik** and **Youly Algaroff.** In January a Grand Gala will be given at the Opera to the memory of **Marius Petipa.**

Lifar is working on "Cinema" with music by **Louis Aubert.** "L'Aiglon", music by **Honegger** and choreography by **Aveline** was given in December . . . **Jean Babilee** is scheduled to dance at the opera in the spring and to choreograph a new work.

Yvette Chauvire, after a season at the Marigny is now dancing with Algaroff in many European capitals . . . **Dolin's London Festival Ballet** will make its debut in Paris with a month-long season at the Empire . . . **Colette Marchand,** before leaving for Hollywood, is to make a documentary movie on the dance, with her own choreography . . . The Ballets of **Janine Charrat,** now touring Europe, will make its debut here shortly . . . **Katherine Dunham** and Company due in January.

Saul Colin

News from Vienna . . .

Leonide Massine, who recently became the official choreographer of the La Scala Opera Ballet, will bring a group of 50 dancers from Perugia, Italy, to Vienna between June 8 and 20, to perform "Laudes Evangelii" which he staged this fall in Italy.

Traude Brexner, 25 year old Austrian ballerina, has received her appointment as soloist at the Vienna Opera Ballet, the youngest in the company. Her beautiful pirouette variation in Delibe's "Sylvia" caused quite a sensation here, as did her performance in the leading role of the Strauss ballet, "Der Talisman" this summer. She appears in a film scheduled to be premiered on December 25th called "Hannerl". It deals with the life of a young ballerina.

Susana Audeoud and **Jose Udaeta** gave a very successful evening of Spanish dance recently. The program gave a survey of dance in Spain, starting with a Pavane in the severe style of the 16th century and ending with regional dances of today. It was colorful and interesting. Both artists got their training in Madrid. Susana Audeoud has also studied ballet with **Mme. Preobrajenska** and modern dance in Switzerland.

Linda Zamponi

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